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PART I

(WITH SIXTY FACSIMILES)

COMPRISING EXAMPLES OF

XYLOGRAPHY

LOW COUNTRIES

NO.

1

ITALY

NO.

2

TYPOGRAPHY

GERMANY

3-266

BOOKS PRINTED AT

NOS.

BOOKS PRINTED AT

NOS.

AUGSBURG

87-123

MENTZ

3-15

BAMBERG

51

MUNICH

182-3

COLMAR

119

NEUBURG

257

COLOGNE

52-86, 184, 266

NUREMBERG

119, 124-157

DILINGEN

258-260

OPPENHEIM

199

EMDEN

253

PASSAU

177

ESSLINGEN

160-1

PFORZHEIM

187-8

FRANKFORT

119, 201-249

PRAGUE

173

HAGENAU

186, 264

REGENSBURG

185

HEIDELBERG

184

REUTLINGEN

174-5

HELMSTADT

261

ROSTOCK

172

INGELSTADT

44

SIEMERN

254-6

KÖNIGSBERG

250

SPEIER

158-9

LAUNGEN

170

STRASSBURG

16-50, 119, 184

LEIPZIG

178-181

ULM

162-9

LÜBECK

171

WITTENBERG

181-198, 263

MARBURG

251-2

WORMS

200

MEMMINGEN

176

UNKNOWN PLACES & PRINTERS

262-5

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(To be

Adrianus Carthus. de Remediis
utriusque Fortunae [Strassburg,
H. Eggestejn, c. 1470] 23
Aeschines et Demosthenes, Ora-
tiones, Hagenau, 1522 186
Aesopus, Fabulae [Augsburg, A.
Sorg, c. 1486] 106
Alanus, Distinctiones [Strassburg,
C. W., c. 1473] 28
Albertus Magnus de adherendo
Deo [Ulm, J. Zainer, c. 1473] 163
— Postilla in Evangelium Johan-
nis [Cologne, J. Guldenschaff,
c. 1477] 68
Albertus Stadensis, Chronicon,
Helmstadt, 1587 261
Alciatus (Andr.) Emblemata,
Lyons, 1548 205
Alexander Magnus, Histori, Augs-
burg, A. Sorg, 1480 105
Amadis ausz Frankreich. His-
torien, Frankfurt, 1583 233
Ambrosius, Expositio in Evan-
gelium Lucae, Augsburg, A.
Sorg, 1476 27
Amman (Jost) Bibliorum utriusque
Test. Icones, Frankfurt, 1571 222
— Figuren der Evangelien,
Frankfort, 1579, 229; 1587 239-40
— Neue Biblische Figuren,
Frankfort, 1571 223
— see also Lonicer, Modius
Antoninus, Summa Confessionum,
Memmingen, A. Kunne, 1483 176
Apianus (Pet.) Cosmographia,
Cologne, 1574 78
Aquinas (Thomas) de Modo Con-
fitendi, etc. [Cologne, U. Zell,
c. 1467] 52
— de Septem Sacramentis
[Cologne, U. Zell, c. 1470] 61-2
— Quotlibeta, Cologne, 1501 188
— Scriptum in IV librum Sen-
tentiarum, Mentz, P. Schoeffer,
1469 4
— Summa de Articulis Fidei,
etc. [Cologne, U. Zell, c. 1467] 53
Aretinus (Leon.) Historien der
Rhömer, Augsburg, 1540 120
Astesanus, Summa [Strassburg,
J. Mentelin, c. 1473] 19
Auctoritates utriusque Testamenti
[Strassb., H. Eggestejn, c. 1477] 26
Augustinus, de Civitate Dei, Mentz,
P. Schoeffer, 1473 6
— Quinquaginta, Augsburg, A.
Sorg, 1475 101
Auslegung der Messe, Augsburg [J.
Bämler] 1484 97
Austrius (Seb.) Regiment zu Un-
terhaltung der Gesundheit, Col-
mar, 1539 119
Barletius (Mar.) Scanderbeg,
Frankfort, 1577 226
Bartholomaeus Anglicus de Prop-
rietatibus Rerum [Cologne,
N. Gotz?, c. 1472] 66
Beda, Historia Ecclesiastica
[Strass., H. Eggestejn, c. 1475] 25
Beham (H. S.) Biblicae Historiae,
Frankfort, 1539 203-4
— Kunst und Ler Buch, Frank-
furt, 1565 215
— Tractatus de Con-
structione, printer of 'Hen-
ricus', c. 1473] 27

Biblia Latina, Mentz, Fust and
Schoeffer, 1462 (2 leaves only) 3
— [Strassburg, the 'R'
printer, c. 1468] 20
— [Nuremb., J. Sensen-
schmid and A. Frisner] 1476 139
— Nuremberg, A. Kober-
ger, 1477 126
— Nuremberg, A. Kober-
ger, 10 Nov. 1478 127
— Germanica, Augsburg [G.
Zainer, c. 1475] 90
— Nuremberg, A. Kober-
ger, 1483 128
— in Low German, Lübeck,
1533-4 171
— see also Testamentum
Biblia Pauperum, block-book
[Bruges?, about 1450] 1
— (Opera nova contem-
plativa) [Venice, c. 1510] 2
Bidpai, Buch der Weisheit, Strass-
burg, 1501 32
Birgitta (S.)—see Brigitta
Blockbook—see Biblia Pauperum
Boccaccio, Decameron, Germ.
[Ulm, J. Zainer, c. 1472-3] 162
— de Claris Mulieribus, Germ.,
Augsburg, A. Sorg, 1479 104
— Römisch Histori—see Bruno
Boethius de Consolatione Philoso-
phiae, etc., Cologne, J. Koelhoff,
1488 64
Boissard (J. J.) Acta Mechmeti,
Frankfort, 1597 245
— Habitus variarum orbis
gentium [Cologne] 1581 80-81
— Icones Virorum Illustrium,
Frankfort, 1597-9 248
— Vitae et Icones Sultanorum,
Frankfort, 1596 245
Bonaventura, Legend des heyiligen
Vatters Francisci, Nuremberg,
1512 143*
— Speculum B. Mariae, Augs-
burg, A. Sorg, 1477 103
Bonifacius VIII, Liber Sextus De-
cretalium, Mentz, P. Schoeffer,
1473 5
Brandt (Seb.) Der richterlich Clag-
spiegel, Strassburg, 1521 44
Braunschweig (Hier.) Thesaurus
Pauperum, Frankfurt, 1539 119
Brevier (Teutsch Römisch) Augs-
burg, 1535 118
Breydenbuch (Bern. von) Reise
ins Heilige Land [Mentz, E.
Reuwich, c. 1487] 9
— Augsburg, A. Sorg, 1488 107
Brigitta, Revelationes, Nuremberg,
A. Koberger, 1500 135
Broniovius (Mart.) Tartariae De-
scriptio, etc., Cologne, 1595 86
Brosamer (Hans) "Biblia," Frank-
fort, 1561 210
Bruno, Psalterium, Nuremberg, A.
Koberger, 1494 134
Bruno (Christ.) Römisch Histori,
Augsburg, 1542 120
Bry—see De Bry
Buch der gemeinen Landpot,
Lands Ordnung, etc., in obern
und nidern Bairn, Ingelstadt,
1516-20 44
Buch der Kunst, Augsburg, J.
Schönsperger, 1497 110
Buch der Weisheit—see Bidpai

Büchlin des Harns, Strassburg,
H. Vogtherr, 1538 119
Burley (Walt.) de Vita Philosopho-
rum, [Cologne, U. Zell, c. 1468] 54
Byngezla (B.) Tacuini Aegritudi-
num et Morborum, Strassburg,
1532 47
Caesar de Bello Gallico, etc. [Es-
slingen, C. Fyner]. 1473 160
— Römischen Historien, Mentz,
1530, 13; 1532 13*
— Warhafftige Beschreibunge
aller namhaften Kriege, Frank-
fort, 1565 217
Caesarius, Dialogus Miraculorum,
Cologne, J. Koelhoff, 1481 18
Casas (Bart. de las) Narratio Re-
gionum Indicarum, Frankfurt,
1598 249
Castner (Joh.) Wie man sich in
Pestilenzischen Sterbsleuffen
vor der Vergiftung bewaren
möge, Nuremberg, 1542 119
Cato (Dion.) Ethica seu Disticha
[Ulm, J. Zainer, c. 1475] 166
Chrycra Turcica, Frank., 1578 227
Chrysostomus and Basilius, Liber
Dialogorum [Cologne, U. Zell,
c. 1470] 55
Clusa—see Jacobus de Clusa
Cochleus (Joh.) de Matrimonio
Henr. 8, Leipz., 1535 179, 180
Columna (Guido de) Historia Troi-
ana, Strassburg [printer of the
1483 'Jordanus de Quedlinburg']
1489 41
Conradus de Alemania, Concor-
dantiae [Reutlingen, J. Otmar,
c. 1480] 174
Copernicus (Nic.) de Revolution-
ibus Orbium Coelestium, Nurem-
berg, 1543 152-3
Crammer (Thos.) Defensio Doc-
trinae de Sacramento, Emden,
1557 253
Crescentius (Petr. de) Liber rura-
lium commodorum, Augsburg,
J. Schüssler, 1471 93
Cuba (Joh. de)—see Hortus Sani-
tatis
Curs (Die Sieben) Uhn, C. Dinck-
mut, 1491 168
Custos (Dom.) Tirolensium Prin-
cipum Comitum Eicones, Augs-
burg, 1599 123
De Bry (J. Th. and J. I.) David,
Virtutis Deo spectaculum. Frank-
fort, 1597 246
— Nova Alphati Effictio, Frank-
fort, 1595 244
— see also Boissard
Dieterich (Vit.) Summaria über
die Biblia, Frankfurt, 1562 211
Dieterlin (Wendel) Architectura
(first complete German issue),
Nuremberg, 1598 155
— (second complete Ger-
man issue), ibid. 157
— (first complete Latin
and French issue), ibid. 156
Diurnale Augustense, Augsburg,
E. Ratdolt, 1522 113
Dürer (Albr.) Apocalypsis, Nurem-
berg, 1511 143
— de Symmetria partium Hu-
manorum Corporum, Nuremberg,
1532 151



1. BIBLIA PAUPERUM BLOCK-BOOK
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XYLOGRAPHY

LOW COUNTRIES

- 1 BIBLIA PAUPERUM. Biblia Pauperum, sive Historia Veteris et Novi Testamenti in figuris.

Sm. folio, *consisting of 37 leaves (of 40), each containing a woodcut in five compartments, three in the centre and one each at top and bottom, the latter surrounded by text; the two window-frames at top and bottom and the pillars separating the three middle compartments coloured yellow by a contemporary hand, and some of the costumes etc. also coloured yellow and red; three leaves (sigs. .m. .s. and .t.) missing, the first leaf somewhat defective at top and corners, and the last leaf washed and a large corner defective; also the plates guarded for binding, and a few wormholes neatly mended; otherwise sound, clean, and genuine throughout; dark olive morocco, blind-tooled* [Bruges?, about 1450] £ s. d. 1650 0 0

THIS IS A MOST DESIRABLE COPY of the earliest and perhaps most celebrated of the block-books, having the blank backs not pasted together, as is often the case.

M. Schreiber, the latest and most authoritative exponent of xylographica, in his important *Manuel de la Gravure sur bois et sur métal*, describes ten distinct editions or varieties of this block-book, the above (though he does not include it among his list of copies known to him) belonging to his first. He is careful, however, to point out that there is not a single edition which can claim to be the first in point of date. But referring to the above edition, designated by him the first, he asserts: "la beauté de celle-ci lui donne la prééminence entre toutes les éditions qui nous sont restées," and further: "Les planches de cette édition, comme je l'ai dit auparavant, sont exécutées par un main très habile et il semble qu'un seul graveur ait fait tout l'œuvre."—See Schreiber, *op. cit.*, Vol. iv, pp. 2 seq. and vii, pl. 41.

According to Graesse, the designs were executed by Roger of Bruges, disciple of Jan van Eyck.

Most of the copies of this edition known are imperfect, only five of which three are in public libraries, being complete.

* * See illustration.

ITALY

£ s. d.

- 2 OPERA NOVA CONTEMPLATIVA (BIBLIA PAUPERUM). (Fol. 1a, title, within a woodcut border, white on black ground:) Opera noua contem platina p | ogni fidel christiano laquale tra | tta de le figure del testamento | vecchio : le quale figure sonno veri- | ficate nel testamento nuouo : con le | sue expositione : Et con el detto . | de li propheti



2. OPERA NOVA CONTEMPLATIVA, VENICE [c. 1510]

sopra esse figure : | Si come legendo trouerete : Et | nota che ciaschuna figura del tes- | tamento nuouo trouareti dua dil te- | stamento vecchio . . . | . . . (Fol. 62a blank. Fol. 62b, colophon, within a border similar to that on the title:) Opera di Giouāniandrea | Uauassore ditto Uadagni | no : Stampata nouamēte | nella inclita citta di | Uinegia | Laus Deo .

£ s. d.

| (Fol. 63a blank. Fol. 63b contains a full-page woodcut of a Madonna.
Fol. 64 blank)

Sm. 8vo., 64 leaves, the so-called fourth issue of this BLOCKBOOK, the
inscriptions on foll. 37a and 60a being in Roman letters; a fine copy in
polished red morocco extra, gilt edges, by Rivière Venice [c. 1510]

37 10 0

Until the ascription in recent years to a Venetian source of the Passio Jesu Christi
(Schreiber, *Manuel de l'Amateur de la Gravure*, iv, p. 325, and Prince d'Esling,
Livres à Figures Vénitiens, i, 1, of which a unique copy (imperfect) exists in the
Royal Library, Berlin, this was believed to be the only Italian blockbook known.
Schreiber, iv, pp. 105-113, and viii, pl. 76.

This is probably the only quite complete copy of the third issue known, having the
blank leaf at the end. It was for a long time imagined that this last leaf did not exist,
till it was found in an imperfect copy in the British Museum. The number of complete
copies of this edition cannot be more than three or four. I can trace four of these:
the copies of Cicognara, the Duke of Marlborough, the Lenox Library, New York,
and the above, although according to Libri, the first two must have wanted the blank
leaf. Libri's copy itself had thirteen leaves in facsimile.

This copy is in excellent condition; the impressions of the blocks are brilliant.
Many of the cuts reproduce subjects from the *Biblia Pauperum* published in Germany
during the fifteenth century, while certain plates are copied from engravings executed
by Albert Dürer in 1509. A few of the illustrations seem to be drawn after designs
by Bellini and Mantegna. The cutting of the blocks was the work of Giovanni Andrea
Vavassore, and must be included among the best examples of this master's work.

COLLATION: A—H^a.

* * See illustration on opposite page.

TYPOGRAPHY

GERMANY

Mentz (first certain date, 1454)

Fust and Schoeffer, 1456-57

3 BIBLIA LATINA. 2 leaves, folio, from *Fust and Schoeffer's Latin Bible*
1462; Gothic letter, double columns, 48 lines to the column, with red and
blue painted initial letters and rubrications; in very fine condition

(Mentz, *Fust and Schoeffer*, 1462)

7 7 0

These two leaves are from the celebrated first dated Bible, and also the first with
the name of a printer. They comprise III Kings, chaps. 15 (part only), 16, 17 (part
only), 21, and 22 (part only). Hain-Copinger *3050; Proctor 79.

Peter Schoeffer alone, 1467

4 THOMAS AQUINAS. SCRIPTUM IN QUARTUM LIBRUM SEN-
TENTIARUM.

(Fol. 1a: [M] Ifit verbū suū | et fanauit eos | et eripuit
eos | de intericōnibz | eoꝝ ꝛc. Ex pec- | cato p̄mi hōis. |
. . . (Fol. 274a:) . . . | Preclarū hoc opus quartifcripti
fci tho- | me de aquino. Alma in vrbe mogūtina. in- | clite
nacōis germaice. quā dei clemētia tā | alti ingenij luine.
donoqꝫ gratuito. ceteris | terraꝝ nacōib' p̄ferre. illustra- eqꝫ
digna- | ta ē. Artificiofa quadā adinuencōe impris- | mendi
feu caracterizandi absqꝫ vlla calami | exaracōne sic effigiatū.
et ad eusebiā dei in- | dustrie est cōfūmātū . p petrū schoiffher
de | gernf̄hem. Anno dñi millesimo quadrin- | gentesimo
sexagesimonono. Tredecima | die Iunij. Sit laus deo. |

THOMAS AQUINAS, *Scriptum, continued* :—

£ s. d.

(*This colophon, and the double escutcheon beneath it, printed in red*)

Folio, 274 leaves [a-u¹⁰ x⁸ y⁸ z¹⁰ A-E¹⁰, of which o₂ and y₂ blanks have been cut away]; a very fine, large, copy with several uncut leaves; in a contemporary binding of oaken boards covered with stamped leather, with brass bosses, corner-pieces and clasps, the back repaired Mentz, P. Schoeffer, 1469 150 0 0

This is an EXTREMELY RARE book, and is the FIRST EDITION of Aquinas' commentary on the Fourth Book of Peter Lombard's *Sententiae*. The text is printed in Schoeffer's smallest (Durandus) type, in double columns, with sixty lines to the column; and the colophon in the type of the 1462 Bible.

The present is a magnificent copy, carefully rubricated, and with fine painted initials. On a flyleaf is an inscription. "Godefridus Nechterschen Canonicus (Lücke) ecclesiae Anno Dni 1559", and on the first leaf: "Sum ex Bibliotheca J. Josephi Helden Pastoris in Neukirchen . . . 1806." Hain *1481; Proctor 87.

5 BONIFACIUS VIII. LIBER SEXTUS DECRETALIUM.

(*Fol. 1a* :) Incipit lib' sextus decreta- | liū bonifacij ppe. viij. | . . . (*Fol. 162a, printed in red* :) Sexti decretaliū opus pclarū in nobili vrbe Ma | gūcia! quā impmendi arte ingenioſa gratuito q3 | dono/ glorioſus deus plus ceteris terrarū natio- | nibs pferre illuſtrareq3 dignatus! nō atramento | e plumali ereaq3 penna/ cannavet f3 adinuen tione | quadā ppulcra per venerādū virū Petrū ſchoiffer | de gernſhem/ feliciter eſt confummatum . Anno | domini . M.cccc.lxxij. ad nonas aprilias . | (*Below, Schoeffer's shields, also in red*)

Folio, *Gothic letter* (types 5 and 6), 162 leaves [a-c¹⁰ d¹²⁺¹ e-g¹⁰ h¹⁰⁺¹ i¹² k-l⁸ m⁶ n-q¹⁰ r⁴], printed in double columns, the text 51 and the commentary 66 lines to the full column; without signatures, catch-words, and foliation; with red and blue ornamental initials and rubrications; some contemporary MS. annotations; thick wooden boards, white pigskin back Mentz, P. Schoeffer, 1473 26 0 0

A FINE COPY of this grand production of Schoeffer's press. The commentary of Johannes Andreae is printed in a smaller type around the text. The first two lines of text, the chapter headings, and the colophon and device are printed in red. Hain *3590; Proctor 101.

6 AUGUSTINUS DE CIVITATE DEI.

(*Fol. 1a, col. 1* :) Sententia beati auguſtini epi/copi | ex libro reſtaſtacōnū ipius de libris | de ciuitate dei: | . . . (*Fol. 2a, col. 1* :) Aurelij auguſtini ipponenſis epi do- | ctoris eximij de ciuitate dei . cōtra pa- | ganos liber primus incipit. ca. p̄mū | . . . (*Fol. 284a, col. 2, printed in red* :) Textus ſancti Auguſtini de ciuitate | dei magūtie imp̄ſſuſ. explic̄ feliciter. | (*Here Schoeffer's shields flanked by the date* :) Anno lxxij. | Finito libro fit laus et gloria crifto. | *Fol. 285a, col. 1* :) Sacre pagine p̄feſſu ordinis p̄dicato/ Tho- | me valoif znicolai triueth in libros b̄ti augu- | ſtini de ciuitate dei Comētaria felicit' inchoāt . | . . . (*Fol. 359a, col. 2* :) [I]ncipit tabula cōpoſita p frat̄re nicolaū cerſeth . . . | . . . ſup cōmentū . . . | . . . (*Fol. 364a, col. 2, printed in red* :) . . . | . . . eſt con- | ſumatū. p Petrū ſchoiffer de gernſ- | heim. Anno domini . M.cccc.lxxij. die | . v. menſis ſeptembris . . . | . . . (*Beneath this colophon Schoeffer's shields, also printed in red*)

Folio, *Gothic letter*, 364 leaves, double columns, printed in type of two sizes, that of the text 45 lines to the column, that of the commentary 60 lines; with large painted initials; some wormholes at beginning and end; otherwise a sound, clean, and large copy, with several uncut leaves; in the original oak boards covered with pigskin Mentz, P. Schoeffer, 1473 35 0 0
Hain-Copinger *2057; Proctor 102.

7 GREGORIUS IX. DECRETALES.

(*Fol. 1a, text :*) Incipit noua opilatio decre- | talium
gregorij. ix. | [G]regorius e[pi]s f[ra]uus | . . . (*The same,
marginal gloss :*) Nhuius libri principio quinq[ue] s[un]t p[ri]cipue
p[er] notāda videlicet que | . . . (*Fol. 304a, colophon, printed
in red :*) Anno incarnationis d[omi]nice. M.cccc.lxxiiij. ix. kl'.
decembris . . . in nobili vrbe Magūcia nō atramētali
penna cannaue fed arte quadā ingeniosa imprimendi . . .
Petrus schoiffer de gernfzheim suis consignando scutis
feliciter consummauit. (*Here Schoeffer's shields, also in red.
Fol. 304b contains six pieces of verse described below*)

Large folio, Gothic letter, 304 leaves, the columns of text
(in the 1462 Bible type) varying in the number of lines, the
gloss (in Tambaco type) eighty-one lines to the full page ;
with 5 small miniatures ; a fine copy in the original oak
boards covered with leather, with brass bosses, corner-pieces,
and clasps

Mentz, P. Schoeffer, 1473 57 10 0

Of the six Latin epigrams on the last page, the first answers the
question *Cur deus ultimis temporibus artis impressorie novum seculo
munus inuexerit*. The second is headed *Apologia . . de ignorantia et
carentia librorum*. The third . . *Artis impressorie commendatio*. The
fourth *Exhortatio ad comparandum libros*. The sixth, in red letters,
declares the superiority of this edition to all others written or printed.
The fifth is a reprint from the 1468 Justinian of the famous lines
concerning the first three practisers of the Art of Printing: John,
John, and Peter. It begins, "Scema tabernaculi" and consists of 24
lines, differing only from the 1468 book in having *O* instead of *Sic* at
the beginning of the twenty-first line. Hain-Copinger *7999;
Proctor 103.

8 HERPF (Henricus). SPECULUM AUREUM.

(*Fol. 1 a blank, cut away, Fol. 2a, table :*) [A]bfolucō ab excōicacōe
maiori . . . iij . . . r[ati]o[n]it. v. p[re]cepto. v. xij. c. | . . . (*Fol. 12a, col. 1 :*)
Incipit Speculū aureū decē p[re]cepto | r[ati]o[n]e dei fratris Henrici herp . . . |
. . . (*Fol. 407a, col. 2 :*) . . . | . . . in nobili | vrbe Magūcia quā
imprimēdi arte | ingeniosa gratuitoq[ue] dono gloriosus | deus plus
ceteris terra[rum] nationib[us] p[er] | ferēs illustrare dignus ē. nō atramēto |
plumali ereaq[ue] penna cannaue. s[ed] ad | inuentione quadā perpulcra p[er]
hono[r]e | rabile virū Petru[um] schoyffer de Gernf[eld] | heym feliciter est con-
summatū. Anno | dominice incarnacōis Millefimoqua[rum] | dringentesimo
septuagesimo quarto. | mensis septembris Idus quarto. | (*Here Schoeffer's
shields, printed in red. Fol. 408 a blank, cut away*)

Sm. folio, Gothic letter, printed in double columns, 49 lines to the
column ; some leaves slightly waterstained in the plain lower margins ;
half calf, UNCUT

Mentz, P. Schoeffer, 1474 30 0 0

8*— the same. Sm. folio, not quite so large but a fine copy, having the
blank first leaf ; in the original binding (rebacked) of oak boards covered
with stamped leather

1474 37 10 0

On the first (blank) leaf is an interesting inscription in a contemporary hand :
"Hūc librū et mltos alios bonos libros dōvit nob' vñ' dñs hermān9 de langhē decan9
ecclie moñ singulaiffim9 fautor fustentator et pmotor n[ost]r9 p quo fide lit' orare debem9 cū
et ml'ta alia bō nob' fecit vt plen9 in libro bñfco[rum] vide'i poterit." Hain-Copinger
*8523 ; Proctor 104.

Erhard Reuwich, 1486

9 BREYDENBACH (Bernhard von). REISE INS HEILIGE LAND.
(Fol. 1a, title:) Dis buch ist innhaltend die heiligē



9. BREYDENBACH, REISE [MENTZ, REUWICH, c. 1487]
(Reduced)

reyßen | gein Iherusalem zu dem heiligen grab | vnd
furbaf; zu der hochgelobten jung- | frowen vnd merteryn
fant katheryn | (*Beneath this intitulation a large woodcut
with the inscription :*) Hec est dispositio et figura | templi
dñci sepulchri ab extra | (*The book ends on fol. 102a :*)
. . . | gefaget von den historien dem vorgenden büchlein
zügefetzt . | Ere fey gott in der hohe . |

Sm. folio, *Gothic letter*, 142 leaves (including seven large
folded WOODCUT VIEWS of Venice, Parenzo, Corfu, Modon,
Crete, Rhodes, and the Holy Land, with letterpress on the
backs of some of them); a remarkably fine, large and
sound copy in old French calf gilt, from the Hamilton Palace
collection [Mentz, Erhard Reuwich, about 1487]

90 0 0

Very RARE, especially in such fine state as the above, with all the
plates intact. The illustrations, which besides the panoramic maps
mentioned above comprise a number of others, mark a new era in the
history of wood-engraving and book-illustration, and their designer,
Erhard Reuwich of Utrecht ranks with the first of his time. The
engraver, whose name is unfortunately unknown, is entitled to equal
credit. Hain *3958; Proctor 158.

* * See illustration on opposite page.

Jacobus Meydenbach, 1491

10 HORTUS SANITATIS.

(*Fol. 1a, xylographic :*) Ortus fanitatis. | (*Fol. 453b,
col. 2, lines 12-13 :*) . Iacobus meydenbach ciuis Mo |
guntinus luculetissime impreffit . . . | (*The same, lines
22-23 :*) . . . in inclita | ciuitate Moguntina . . . | (*The
same, lines 34-35 :*) Anno falutis Millesimo Quadringente
| fimo Nonagesimo primo. Die vero Io | uis vicefima
tercia menfis Iunij | (*Fol. 454 a blank cut away*)

Sm. folio, *Gothic letter*, 453 leaves, double columns, with
1066 WOODCUTS, excluding 7 of full-page dimensions, which
are among the most remarkable productions of German
work before the time of Dürer; the red initials filled in by
hand throughout; the fine Syston Park copy in olive morocco
extra, gilt edges

Mentz, J. Meydenbach, 1491 70 0 0

The first edition with a date, and beyond all comparison the finest
illustrated edition of the *Hortus Sanitatis*. It is likewise the rarest.
Not only the large woodcuts, but many of the smaller ones may be
regarded as effective works of *genre* drawing. There are, besides the
illustrations of the herbal and the animal kingdom, woodcuts of
doctors and patients, and workmen at their various labours, as well as
incidental accessories in treatment which raise this book above the
ordinary level of an illustrated work of popular science.

The colophon contains a contribution to the history of typography.
After mention of Mentz, it goes on with *in which most noble city was
first invented this most subtle art and science of characterising or printing*.
Meydenbach is believed to have been a son of the man (similarly
named) who cut the letters for the Psalter of 1457. Hain-Copinger
*8944; Proctor 160.

* * See illustrations on the two following pages.



10. HORTUS SANITATIS, MENTZ, MEYDENBACH, 1491
(Much reduced)



10. HORTUS SANITATIS, MENTZ, MEYDENBACH, 1491

Other printers

- 11 LIVIUS. (*Fol. 1a, above a large woodcut:*) ROMISCHE Historie Titi Iiniij meniglich kurtzweilich vnd dienstlich zu lesen. 1514 (*Colophon:*) Gedruckt . . . in . . . Mentz durch . Iohann Schöffers . . . Tausent funff hundert vn vierzehen jare.

Sm. folio, *Gothic letter, with woodcut initials and 235 FINE WOODCUTS in the Strassburg style; a sound copy in Dutch stamped vellum*

Mentz, J. Schoeffer, 1514

5 5 0

The second page comprises the celebrated dedication to the Emperor Maximilian, printed and published in the home of the First Printing Press, which contains an extremely valuable note for the history of the Art. It is in the second last sentence, and may be thus rendered in English:

In which town (Mentz) was originally invented the wondrous art of Printing; at the beginning by the ingenious John Guttenbergk in the year as counted after Christ 1450, and afterwards by the diligence, cost, and labour of John Faust and Peter Schoeffer, at Mentz, improved and made durable. Proctor 9856.

- 12 HUTTEN (Ulrich von). HOC IN VOLVMINE HAEC CONTINENTVR . . . (*At end:*) HOC VLRICHI DE HVTTEN EQVIT. GER. INVECTIVARVM CVM ALIIS QVIBVS DAM IN TYRANNVM VVIRTENPERGENSEM OPUS EXCVSVM IN ARCE STEKELBERK AN. M.D.XIX. MENSE VIIBRI.

Sm. 4to., *with 2 woodcuts; red morocco extra, gilt edges*

[Mentz, J. Schoeffer], 1519

5 5 0

A modern German writer has shown that this book was probably printed by Schoeffer at Mentz, and the imprint fictitious; if not, it is remarkable as an early instance of the practice of private printing. The woodcuts are a picture of the murder of Hutten's cousin by the Duke of Würtemberg (which led to these invectives against the tyrant), and a portrait of Hutten himself. One of the letters in this collection is addressed to his friend Friedrich Fischer, whom he asks to get a wife for him—"graceful, young, well brought up, cheerful, modest, patient; endowed with enough, not too much; for I do not seek riches; and as to her family, I deem her sufficiently noble who shall wed Hutten." Proctor 9866.

* * See illustration on opposite page.

- 13 CAESAR. KAIJ IULIJ Cesaris des groszmechtigen ersten Römischen Keyzers Historien . . . so er selbst beschriben . . . nützlich vnnnd fruchtbarlich zulesen . . . (*Colophon:*) Getruckt zu Meyntz durch Iohannem Schöffers, im jar . . . Tausent Fünff hundert vnnnd dreissigsten, im Septemb.

Sm. folio, 195 leaves, *with 116 WOODCUTS of various sizes (some of them occupying a FULL-PAGE each); bds.* Mentz, J. Schoeffer, 1530

8 8 0

Most of the woodcuts in this highly illustrated volume are from Strassburg blocks; but several belong entirely to the Mentz atelier in which they were used.

The translator was M. Ringmann Philesius who dedicated his work to the Emperor Maximilian, from Strassburg in 1507. The dedication is repeated here.

COLLATION: aa, bb, cc, dd, in sixes; ee in eights; A—Z in sixes; a-c in sixes; d in seven leaves.

- 13*CAESAR. Caij Iulij Cesaris . . . Historien . . . 1532 (*Colophon:*) Getruckt zu Meyntz durch Iuonem Schöffers, im jar . . . Tausent Funffhundert, vnnnd zwey vnd dreissigsten im Iulio.

Sm. folio, 202 leaves, *with the same WOODCUTS as in the edition of 1530; a tall copy in half calf* Mentz, J. Schoeffer, 1532

5 5 0

COLLATION: aa-ff, A—Z, a-e, all in sixes, except d which has only 4 leaves.

- 14 LIVIUS. (*Fol. 1a, within a woodcut border:*) Titi Iiniij deß aller redtsprechsten vñ hochberümpsten geschicht schreibers: Römische Historien, jetzundt mit gantzem fleiß besichtight, gebessert vñ gemert . . . (*Colophon on fol. 558a, the last leaf:*) Gedruckt in . . . Meyntz, durch Iuonem Schöffers . . . am achten tag deß Monadts Ianuarij . . . M.D.XXX.viiij.

Sm. folio, 558 leaves, *with about 250 FINE WOODCUTS of Battles, Sieges, Scenes of Medieval Life etc., in the style of the Strassburg School; vellum* Mentz, J. Schoeffer, 1538

4 0 0

The second leaf contains on the verso the valuable note for the history of printing which is found in the edition of 1514 (q. v.). The woodcuts are quite different from those in that edition.

- 15 MICHAELIS, *Episcopus Sidoniensis*. BREVIS INSTITVTIO AD CHRISTIANVM Pietatem, Secundem Doctrinam Catholicam continens . . . AD VSVM PVERORVM NÖBILIVM . . . Per . . . Michaellem Episcopum Sidoniensem . . . MOGVNTIAE, Excudebat Iuo Schœffer, Anno 1550 (With 24 WOODCUTS; Mentz, 1550)—STAPHYLVS (Frid.). THEOLOGIAE LVTHERANAE TRIMEMBRIS EPITOME . . . *Proposita Vuormaciae durante Colloquio per*

£ s. d.



12. HUTTEN, INVECTIVAE ET OPUSCULA [MENTZ], 1519

Frid. Staphylum . . . COLONIAE. *Apud Maternum Cholinum. Anno 1558. (Some leaves at end a little wormed; Cologne, 1558.)*

In 1 vol., sm. 8vo., in a well-preserved binding of contemporary calf, blind-stamped, with an arabesque border on sides having medallions with classical and mythological heads, surrounding a panel with the initials I. B. and date 1558

Mentz, J. Schoeffer, and Cologne, M. Cholinus, 1550-58 3 3 0

Strassburg (1460)

£ s. d.

Johann Mentelin, prototypographer

16 HIERONYMUS (S.). EPISTOLAE.

(*Fol. 1a blank; 1b:*) [I] Ncipiunt capitula libri epittolarū fancti | Iheronimi . | . . . (*Fol. 3a:*) [D] Amasus eps fratri | & coprefb'ro | jheroio | in xpō salutē . Dum | multa corpora libro 4 | . . . (*The work ends on fol. 223b, col. 2, lines 35-36:*) tores a vulua . errauerunt ab utero . locuti | sunt falsa . |

Folio, Gothic letter (type 2a), 223 leaves, printed in double columns, 50 lines to the column; without printed catchwords, signatures, and foliation; painted initials and rubrications; some wormholes throughout, but a very large copy, the MS. signatures and catchwords being still visible; brown morocco, blind tooled [*Strassburg, J. Mentelin, not after 1469*]

28 0 0

VERY RARE; a splendid specimen of the early press of the prototypographer of Strassburg. It is undated, but was not printed after 1469 as there exists a copy in a contemporary binding which has that date impressed on the sides: "illigatus est año d. 1469." From the fact that it contains fewer letters than the famous edition printed by Sweynheim and Pannartz in 1468, which is generally asserted to be the editio princeps, it can with much plausibility be claimed as the first edition of the work. Hain-Copinger *8549; Proctor 203.

17 ISIDORUS, *Episcopus Hispalensis*. ETYMOLOGIAE.

(*Fol. 1a blank, cut away. Fol. 2a:*) INCIPIT EPISTOLA ISIDORI IV | NIORIS HISPALENSIS EPISCO- | PI AD BRAVLIONEM CESARAV | GVSTANVM EPISCO | FVM . | . . . (*Fol. 3a, col. 2:*) . . . | Tabula Generalis | . . . (*Fol. 3b, col. 2:*) . . . | INCIPIT LIBER PRIMVS ETHI- | MOLOGIARVM ISIDORI HISP | LENSIS | EPISCOPI DE DISCIPLI | NA ET ARTE. C. I. | . . . (*Fol. 142a, col. 2, last line:*) ut vis morbi ignis ardore ficeetur

Folio, EDITIO PRINCEPS, semi-Gothic letter, 141 leaves printed in double columns, 51 lines to the column, with woodcut diagrams; without signatures, catchwords, and foliation; red and blue painted initials throughout; old green morocco extra, gilt edges

[*Strassburg, J. Mentelin, about 1469*]

24 0 0

Of this beautiful specimen of early topography, Dibdin says: "It will be necessary to make the following preliminary observation, chiefly from Panzer. 'The type with which this impression is executed may be called semi-Gothic, and is rather Roman than Gothic. The capital letters are decidedly Roman, and similar to those in the *Speculum Vincent. Bellovacens.*; but the lower-case letters are by no means so. They are also different from the characters which we observe in the Terence, Valerius Maximus, and Virgil, and in the *Ars Predicandi* of St. Austin.' The fount of letter seems new, and is a mixture of that used by Schuzler, Lucas Brandis, and in the Soubiaco monastery: being much more elegant than either of the sets of character observable in the impressions of the forementioned authors. Panzer assigns the volume to the press of Mentelin."

Blank spaces have been left for the Greek words, which are filled up in a contemporary handwriting. This is one of the few copies issued before the "Explicit liber ethimologiarum Isidori Ispalensis episcopi" was added. Hain-Copinger *9270; Proctor 227.

18 MARIA (Paulus de Sancta). SCRUTINIUM SCRIPTURARUM.

(*Fol. 1a:*) Incipit dialogus qui vocatur scrutiniū scripturarum | Compofitus p . . . Paulū de sancta | maria . . . | . . . (*Fol. 72 blank. Fol. 216b, line 39:*) secula seculo 4 amen. Deo gracias. |

Printed in Gothic type (no. 5), 216 leaves, 39 long lines to the page; without signatures, catchwords, and foliation; initials painted in red

[*Strassburg, J. Mentelin, about 1473*]

Hain makes a mistake in giving "secula secnlor' (*sic*)" in his description of the last page. The letter which provoked his *sic*, is not *n*, but a reversed *u*.—Mentelin printed two editions almost exactly alike. The above is the one to which Hain gives the first place. His copy of the second one bore the manuscript date of 1471.

The paper-mark is the bull's head with rod and star.

This book is mentioned by Mentelin in his list of books for sale (issued about 1473 or 1474). Hain *10762; Proctor 223A.

CAESARIUS. DIALOGUS MIRACULORUM.

(Fol. 1 a blank, cut away. Fol. 2a:) Prologus Cefarij cisterciensis monachi in Heifz | terbacho in dialogū miraculoꝝ Incipit feliciter. | . . . (Fol. 267b:) . . . | . . . Impressi q3 | per me Iohannē koelhoff ciuem Colonie . Anno dñi . M.cccclxxxi. 70 | . . . (Fol. 268 a blank, cut away)

Printed in Gothic type, 266 printed leaves, 37 and 38 long lines to the page, with signatures (A7 b-z⁸ Aa-Ii⁸ Kk⁶ Ll⁸); but without catchwords and foliation

Cologne, J. Koelhoff, 1481

Hain (not seen)-Copinger 4231; not in Proctor.

— 2 works in 1 vol., sm. folio, fine, large, clean copies in a contemporary binding of oaken boards, covered with stamped leather, rebaked

Strassburg, about 1473 and Cologne, 1481

8 8 0

19 ASTESANUS. SUMMA DE CASIBUS CONSCIENTIAE.

(Fol. 1a, col. 1:) In nomine dñi amē . Incipit fūma de ca | fib.9 ad honorē dei cōpilata. p fratrē aftexanū | de ordīe fratꝝ mioꝝ . . . | . . . (Fol. 403 blank. Fol. 404a, col. 1:) De fig'ficatōibꝝ v'boꝝ . ti. 41⁹ . | . . . (Fol. 414a, col. 2:) . . . | Explicit titl's de verboꝝ signi ficatōibꝝ . . . | . . . (On the reverse commences a table which finishes on fol. 423a, col. 1, and on the obverse of the following leaf begins another, prefaced by an introduction of which the first line is:) [C] Vpiens ego fr aftaxan⁹ cō (Fol. 433a, col. 2, line 13:) Yronia de hac li. 2. ti. 28. (Fol. 434 a blank, cut away)

Folio, Gothic letter, 433 leaves, double columns, 62 lines to the column; in the original binding of oaken boards, covered with stamped calf, neatly rebaked

[Strassburg, J. Mentelin, about 1473]

14 14 0

This volume is remarkable as containing a double set of signatures, one printed, referring solely to the folding of the sheet, and the other in MS. showing the sequence of the sheets in the volume.

The date 1473 which the rubricator has written several times in the copy in the Bibliothèque Nationale proves that it was not printed after that year.

The binding is a fine specimen, with his stamp, of the work of Conrad of Strassburg of whose work two examples are described by Weale in his Catalogue of the Book bindings in the National Art Library, South Kensington. This seems similar to Weale's no. 616.

Hain *1890; Proctor 220; Madden, 2^e Serie, p. 67.

The 'R' printer, about 1464

20 BIBLIA LATINA.

(Fol. 1 a blank, cut away. Fol. 2a, col. 1:) [F] Rater Ambroii⁹ | tua mihi munuf- | cula perferens: de | . . . (Fol. 340b, col. 2, line 39:) erit gratus . hic ergo erit confūmatus. | (Fol. 341a, col. 1a:) [B] Eatif timo pape damafo | iheronimus. Nouum o- | . . . (Fol. 426a, col. 1, line 43:) domini nostri ihesu xpi cū omibꝝ vobis amē. |

Folio, Roman letter, with the peculiar 'R', double columns; 425 printed leaves [a⁹ b-l¹⁰ m⁸ n-u¹⁰ x-y⁸ z¹⁰ A-L¹⁰ M-N⁶ O-X¹⁰], a painted border on the first page and one or two smaller ones, painted and rubricated initials, etc.; portions of the plain foremargin of the last two or three leaves a little affected by damp, otherwise a very fine and sound copy; in the original binding of oaken boards covered with stamped pigskin, with clasps

[Strassburg, the 'R' printer, about 1468]

35 0 0

VERY RARE and valuable. Dr. Copinger says only "about ten copies are known of the R Bible." It is undoubtedly one of the most important monuments of the early Strassburg press, and may be a production of an even earlier date than that conjecturally assigned to it above. On the first leaf of the text is an inscription: "Ex Bibliotheca Monasterii S. Emmerami Ratisbonae 1593".

Hain-Copinger *3034; Proctor 234; Copinger, Incun. Bibl., 8.

21 RABANUS MAURUS DE SERMONUM PROPRIETATE.

(Fol. 1a, col. 1:) Epistola Rabani ad ludonicum regem | inuiētif fimū &c. incipit foeliciter. | [D]OMINO excellē | tiffimo & omī ho | nore digniffimo. | . . . (Fol. 167b, second column, line 32:) potestas vna coopatio est. (Fol. 168 blank)

Folio, printed in Roman letter (with the nodding R), double columns,

RABANUS MAURUS de Sermonum Proprietate, *continued* :—

£ s. d.

56 lines to the column; a fine copy, having the first page illuminated with an initial and border; in old black morocco, brass knobs and clasps

[Strassburg, the 'R' printer, about 1472]

14 14 0

Blind-tooled with the arms and coronet of a German nobleman who owned the book early in the eighteenth century. The inscription is "I. A. F. v. d. H., F. z. A., H. z. A. V. O. 1718." Hain-Copinger *13669; Proctor 239.

22 SERVIUS. COMMENTARIUS SUPER VIRGILIUM.

(Fol. 1 a blank, cut away. Fol. 2a, col. 1:) Mauri Seruii Honorati grāmatici: omē | tarius in bucolica Virgilii incipit. | Prologus. | [-B]VCOLICA VT ferūt di- | . . . (Fol. 14b, col. 1:) . . . | . . . com | mētarius ī Georgica Virgilii fœlicit' incipit. | . . . (Fol. 38a, col. 2:) . . . | . . . Commē | tarius in eneida Virgilii incipit. | . . . (The commentary on the *Æneid* finishes on fol. 160, col. 1, line 19, with the words *homerus. Amen*, and on fol. 161a begins the table, which finishes on fol. 182a, col. 2)

Folio, FIRST EDITION, printed in Roman letter (with the nodding R), 56 lines to a column, without signatures, catchwords, or foliation; half russia

[Strassburg, the 'R' printer, about 1472]

11 11 0

Hain-Copinger *14703; Proctor 244.

Heinrich Eggesteyn, about 1466

23 ADRIANUS CARTHUSIENSIS. LIBER DE REMEDIIS UTRIUSQUE FORTUNAE.

(Fol. 1 blank. Fol. 2a:) Incipiūt rubrice fbscripti opis et pmo libri pmi | . . . (Fol. 13a:) Liber de remedijs vtriusq; fortune pspere feilz et | aduerse per quendā A. poetam prestantem necū | sacre Theologie profefforem eximium nouiter cō- | pilatus . . . | . . . (Fol. 51 a blank, cut away. Fol. 156b, lines 8-9:) Explicit liber de reme- | dijs vtriusq; fortune |

Sm. 4to., Gothic letter, 155 leaves (12 unnumbered and 143 foliated in the middle of the right-hand margins 1-143), 27 long lines to the page; without signatures and catchwords; a fine, large copy in red levant morocco, gilt edges, by Rivière

[Strassburg, H. Eggesteyn, about 1470]

22 0 0

This very rare volume is remarkable as having the leaves numbered in Arabic numerals in the centre of the outer margins. The *Sermo ad Populum* printed by A. ter Hoernen in 1470 is generally considered to be the first book having the folios numbered, but this book might very well have been anterior to it. However, as no certain date can be assigned to the Adrianus we cannot prove it, our only item of information tending to fix the date being that ter Hoernen's edition of the same book, printed in February 1471, was reprinted from Eggesteyn's.

The book is composed of twenty quires, all of which are in eights except the first two which are in sixes. The manuscript numeration of the quires is still visible. On the last leaf is the inscription "Frater Johannes Neimair Anno Domini 1536." Hain *94; Proctor 275.

* * See illustration on opposite page.

24 LUDOLPHUS DE SAXONIA. VITA CHRISTI.

(Fol. 1a, col. 1:) Incipit prolog⁹ in vitā Ihesu xpi descri | ptā juṡ feriē quatuor euangelior' a quo- | dā magne deuocōis ac religiosi tatis pa | tre sacri ordis carthuf. monacho profes | so dom⁹ mōtis beate marie virginis ppe | inclitam ciuitatē Argentinensem | . . . (Fol. 390b, col. 2:) . . . | . . . Impressū Anno dñi. 1.4.7.4 | (Fol. 391a:) Rubrice capitulorum . . . | . . . (Fol. 392a:) Incipit registrum euangeliorum . . . | . . . (This register ends on 393b. Fol. 394a contains the Register of the quires. Fol. 395 is blank)

Large folio, Gothic letter, 395 leaves [a-p¹⁰ q⁸ r-t¹⁰ v⁸ x-z¹⁰ A-I¹⁰ K⁸ L-Q¹⁰ R¹⁰⁺¹ (the Register)]; a remarkably fine copy, with numerous uncut leaves, in the original boards covered with stamped pigskin

[Strassburg, H. Eggesteyn] 1474

14 14 0

FIRST EDITION. This volume consists of 394 printed leaves, double columns, fifty-five lines to the column, besides one blank leaf at the end. The paper-mark is usually the eight-petalled rose, but sometimes also a marguerite, a French princely crown, and a Roman D with a rod running up and down through the perpendicular arm.

The leaf of Register of quires is extraordinarily rare, having always been detached from its corresponding leaf in the final sheet. This final sheet, although

registered as one of ten leaves, had really twelve—the first leaf being united with the blank at the end, the second leaf united with the leaf of Register, but being itself left blank, and therefore always cut out to the manifest peril of the Register. Hain-Copingar *10290; Proctor 297.

25 BEDA. HISTORIA ECCLESIASTICA.

(Fol. 1 blank; 2a:) [G]loriosissimo | regi. Cioluu | leo beda fa: | mulus cristi | et prebiter. | Historiã gē | tis anglorū | ecclasticam | . . . (Fol. 98a:) . . . | Finiunt libri historie ecclasticæ | gestis (sic) anglorum. |

nec te habuisse in ea aliqđ pūschz nec amisisse es
gnosces. quid est qđ ingemiscis. quid in ludum
te deijcet et merorem. nūquid inuitatū quid uidi
sti. nūquid ipm mundū uel fortunā erga te muta
tā cē putas. hij certe mores ei⁹ semp fuerūt eaq
natura talē cum blandiebat tibi erat. cum arripit
applausitq. cum false felicitatis illecebris tibi al
luderet. sic pteritos sic p̄sentes. sic futuros. sic qđ
sp amatores suos sefellit vniūsos. fertūc ābigu
os vult⁹ apphendiſti. que seſe alijs adhuc velat
ſi tibi nūc p̄oſus innoant. ſi p̄bas qđ dē ſi placeat
morib⁹ eius vt̄ere. nō q̄raris. ſi minus phorrefcis
ſed p̄fidam ſperne p̄niciōſa ludentem atq. abijce 93.
nō ei⁹ habet lōgas manus mund⁹. neminē ſpea:
oſa ei⁹ occupāt mſi ſibi adherentē. quātū potes
reſiliendū ē. ab eo reuera ei⁹ iſtabilitas uſta cā
tibi erat ſperandi meliora. eadem; i adultēo vul
t⁹ mutabilitas nec fōmidādas ei⁹ minas nez ex
optādās ei⁹ facit cē blandicias. ablatū tibi forſan
qđ cauſaris. aut retraxit tibi manū quā. exēderat
at qui iops reb⁹ huc veniſti et criſis. ſuis opib⁹
interim te fouit indulgēt at; educauit. inde habe
grāz uelut vſus. bonis alienis. nullū habes uis q:
rele tamq. tua p̄dideris. tua ſi forēt q. ainīſſa q̄re:
ris ardent aſſero. nullo modo p̄didīſſes. Prete:
rea nō qđ ē ante oculos ſuffecēt intuēi. rez exi⁹
metū ſapīa. hinc ſane iter tua et mūdi ſeu fortune

23. ADRIANUS CARTHUSIENSIS DE REMEDIIS UTRIVSQUE FORTUNAE
[STRASSBURG, H. EGGESTEYN, c. 1470]

Sm. folio, 98 leaves, small Gothic letter (type No. 5), double columns, 40 lines to the column; without signatures, catchwords, and foliation; initials in red; wooden boards, covered with modern brown morocco, by J. Clyde, rough edges; a fine copy [Strassburg, H. Eggesteyn, about 1475]

FIRST EDITION. This celebrated book should be in every good English library. Heber's copy sold for £45. Hain *2732; Proctor 284.

26 AUCTORITATES UTRIUSQUE TESTAMENTI.

£ s. d.

(Fol. 1a, col. 1:) [P]Recepit dominus | ade dicens ex omni | ligno paradisi co- | . . . (Fol. 48, col. 2:) . . . | tur Actvum . xiiij. zc. | Expliciunt auctoritates | vtriusq; testamenti. |

Sm. folio, Gothic letter, 48 leaves, double columns, 42 leaves to the column; without signatures, catchwords and foliation; purple morocco, gilt edges

[Strassburg, H. Eggesteyn, about 1476-7]

5 5 0

Hain-Copinger *3534; Proctor 283.

Printer of 'Henricus Ariminensis,' about 1472

27 BERNARDINUS. TRACTATUS DE CONTRACTIBUS ET USURIS.

(Fol. 1 blank; fol. 2a:) Incipit tabula capituloꝝ tractatus sancti Bernhar | dini de contractibus et vsuris. | . . . (Fol. 9a:) Fo. I. | Incipit tractatus de otractibus et vsuris. scdm sanctū | Bernhardinū de Senis, ordinis fratꝝ mioꝝ. Et primo | . . . (Fol. 170a, lines 13-14:) fus et tmphator mortis regnat in secula seculoꝝ. Amē | Laus et honor deo |

Sm. folio, Gothic letter, 170 leaves (8 unnumbered and 162 foliated), 32 long lines to the page; without signatures and catchwords; bound with the following in one volume

[Strassburg, printer of 'Henricus Ariminensis,' about 1473]

Hain-Copinger *2835; Proctor 317

AMBROSIIUS (S.). EXPOSITIO IN EVANGELIUM LUCÆ.

(Fol. 1b:) Incipit Expositio seu explanatio sancti Ambrosij episco | pi in corpus euangelij sancti luci euangeliste . . . | . . . (Fol. 2a:) Incipit liber primus sancti Ambrosij. | . . . (Fol. 159a:) . . . | . . . per Anthonium Sorg incolam opidi | Auguftenfis ob nature naturantis gloriam huiusq; exilij am- | pliorem eruditionem: stanneis karacteribus artificialiter effigia | ta. Actus purissimi presidio finiūt felicissime dominice incarna- | tionis . Anno millesimo quadringentesimo sep tuagesimo sexto. | . . . |

Sm. folio, Gothic letter, 159 leaves, 36-39 long lines to the page; without signatures, catchwords, and foliation; with large WOODCUT INITIALS; bound with the above in 1 vol.

Augsburg, A. Sorg, 1476

Hain *900; Proctor 1648.

— the above two works bound in 1 vol., sm. folio, original oak boards, covered with stamped leather

1476 and about 1473 12 12 0

C. W., civis Argentinensis, 1473

28 ALANUS DE INSULIS. DISTINCTIONES DICTIONUM THEOLOGICALIUM.

(Fol. 1a blank; 1b, col. 1:) Venerabilis Alani liber in distinctionibꝝ di | ctionum theologicalium Feliciter incipit. zc | . . . (Fol. 46 a blank, cut away. Fol. 96b, col. 2:) . . . | Expliciunt distincōnes | dictiōnū theologicālū a | mēro Alano edite. |

Folio, Gothic letter, printed in double columns, 50-54 lines to the column; with rubricated initials; original oak boards, covered with stamped leather, with the original titular label on side

[Strassburg, C. W., about 1473]

14 0 0

Without date, place of printing, or name of typographer. It was formerly attributed by bibliographers, among whom was Hain, to the press of Richard Paffroed of Deventer, and believed to be one of the earliest books printed by him; but it is now assigned to a certain 'C. W., civis Argentinensis' (Conrad Wolfach?) from the fact that the type is identical with that in other books bearing C. W.'s imprint. The book is without signatures, catchwords, and foliation. Within the covers are two vellum leaves from a fine devotional MS. of the twelfth or early thirteenth century, on one of which is an inscription of ownership (contemporary with the book): "Iste liber est bte Marie vgis in Scheyrij," (the monastery of Scheyern in Bavaria). Hain-Copinger *391; Proctor 343.

Georg Husner, 1473

29 HEROLT (Johannes). SERMONES SUPER EPISTOLAS DOMINICALES.

(Fol. 1 blank; fol. 2a:) Sermones discipuli super epistolās domini- cales elegātif | fimip totiꝝ āni circulū collecti ex fermonibꝝ wilhel

lugdūn et ex dictis sancti Thome. et dictis Iohānis nider: et aliorum |
 . . . (Fol. 134a:) . . . | Expliciūt f'mones . . . | . . .

Gothic letter, 134 leaves, 37 long lines to the page; with printed
 capitals, and rubricated [Strassburg, G. Husner, about 1477]

Hain *8510; Proctor 358 (not in the British Museum).

FORTE (Johannes de). COMPENDIUM LIBRORUM SENTENTIARUM.

(Fol. 1 blank. Fol. 2a:) [A]D preces studentium dvm effem
 lector | . . . (Fol. 65b:) . . . Fratris Iohannis lectoris in monte
 pessulano Compendium librorum sentenciorum quatuor . . . Feliciter
 finit . . . (Fol. 66 blank)

Semi-Gothic letter, 66 leaves, 44 long lines to the page, without signa-
 tures and foliation; a woodcut initial on the first printed page; with
 rubrications [Augsburg, G. Zainer, about 1476]

Hain *7225; Proctor 1557.

In 1 vol., sm. folio, the first work a little waterstained at the
 beginning; hf. bd. About 1476-7

6 6 0

Martin Schott, 1481

30 GESTA ROMANORUM.

(Fol. 1, title-page:) Gesta romanoꝝ cū | applicatiōibus mo |
 ralifatis ⁊ myticiis. | (Fol. 94 (numbered xciii) the text ends in the
 second column with this inscription :) Ex gestis romanoꝝ cum pluribus
 | applicatis historijs de virtutibus ⁊ | vicijs mystice ad intellectū
 trāssum | ptis recolectorij Finis est feliciter. | (Foll. 95-100 (not num-
 bered) contain two tables which end on 100a, in the second column, with
 an inscription :) Expliciunt due tabule siue duo dire- | ctoria con-
 tentorū hui⁹ libelli: per quarū | primā . . . | (ending on the ninth line
 with:) moralificationibus cōtinentur. |

Sm. folio, Gothic letter, 100 leaves in double columns, 51 lines to the
 column; a very fine copy, with numerous uncut leaves, in brown morocco
 gilt by Clarke and Bedford, with the book-label of R. S. Turner

[Strassburg, M. Schott, about 1485]

11 11 0

With folio numeration and signatures. The signatures are a-o, of which
 c e g i l o are in six leaves each, the rest in eights. The paper-mark is sometimes
 the Gothic p and sometimes the bull's head. The headlines ("Folium Primum"
 "Folium II" etc.) as well as the first line of each chapter are printed in large type,
 the capitals of which have little curly projections on the left and are identical with
 those used in the *Sermones Hugonis* printed by the prototypographer of Heidelberg in
 1485. In the absence of a date, it is reasonable to conjecture that the edition described
 by Hain (7745) as dated 1488, is a re-issue of this undated one. Brunet has confounded
 the two. Hain *7741; Proctor 407 (not in the British Museum).

J. Grüninger, 1483

31 LOCHER (Jac). PANEGYRICI AD MAXIMILIANUM, etc.

(Fol. 1a, title:) Libri philomusi . Pane- | gyrici ad Regē
 Tragedia | de Thurcis et Suldano | Dyalog' de herefiarchis. | (Fol.
 1b contains a full-page woodcut, reproduced on page 18. Fol. 62a,
 colophon :) Actum Argentine per Magistrum Iohannē | Grüninger.
 Anno . . . 1497 |

Sm. 4to., Roman letter; 62 leaves, in prose and verse; with signatures
 but without catchwords and foliation; with 20 WOODCUTS; a pretty copy
 in polished citron morocco extra, broad gilt inside dentelles, gilt edges, by
 Trautz-Bauzonnet [Strassburg, J. Grüninger, 1497]

7 0 0

Many of the cuts are imitations of those in the *Terentius* of 1496, and all, with the
 exception of the full-page woodcut, seem to have been executed by the same artist.
 Hain-Copinger *10153; Proctor 483.

* * See illustration on page 18.

32 BIDPAI. Dis ist das büch der wysheit der alten wysen . vō geschlecht d' welt. Anfencklich von Indischer sprach in dē büchstaben d' Persiē, vnd dauō in Arabisch, Hebräysch, Latinisch, und ietzt zū Tütsch . . . (Colophon on fol. 116a:) Gedruckt . . . durch Hans grüninger. In . . . Straszburg . . . m.ccccc vnnd. i. iar vff dornstag nach der heiligen dry

BIDPAI, *continued* :—

£ s. d.

Künig tag. (*Gothic letter*, 116 leaves, double columns, with signatures A⁴ B-S⁶ T⁴ V⁶; with 118 fine and curious WOODCUTS of the early Strassburg school, many of which are made up of two and more pieces; the woodcuts in contemporary colouring and one or two a little damaged; not in Proctor)
 Strassburg, J. Grüninger, 1501



31. LOCHER, PANEGYRICI, ETC., STRASSBURG, GRÜNINGER, 1497

OTTO VON PASSAU. Die vier vnd zwenzig alten. (*Colophon* :) Getrückt . . durch Iohannem Knoblouch in Straszburg am Freytag nach Valentini. Anno M.CCCC. vnd. viij. Iare. (*Gothic letter*, 104 leaves, double columns, with signatures A⁸ B-R⁶; with 24 large WOODCUTS—3 only, two

of which are repeated, in contemporary colouring; Proctor 10060)

Strassburg, J. Knoblauch, 1508

The cuts are close copies, with added lateral portions, of those in the Cologne edition of 1492.

HUG (Johannes). Der heiligen Kirche vnd des Römischen Reichs Wagen für. (Colophon on fol. 61a:) Getruckt in . . . Straszburg durch Iohannem Gröninger . . . vff Montag nach vnser liebē frowē geburt . . . m.d.iiii. (Fol. 65a:) Ein Copy der protestation . . . (Gothic letter, 66 leaves, double columns, with signatures A.D⁶ E⁴ F.L⁶ M²; with 15 WOODCUTS of the Strassburg school, large and small, in rude contemporary colouring; Proctor 9893)

Strassburg, J. Gröninger, 1514

— 3 works in 1 vol., sm. folio, some leaves a little waterstained and a few trifling wormholes, but large copies with some uncut leaves; in a contemporary binding of wooden boards, half covered with leather, the back a little defective

Strassburg, 1501-1508

10 10 0

33 GEILER VON KAISERSBERG (Johann). (Title:) Predig d' himelfart Ma. Dis seind fier predig vō unser lieben Frawē . . . Gepredigt durch . . . doctorē Iohanē geiler von Keisersperg . Anno dñi. zc. 1409. [sic for 1509] . . . (Colophon on fol. 13a, marked in error xviii:) . . . Getruckt durch Iohannes grüninger in . . . Strassburg vnd vollendet . . . inn dem iar . . . Tusent fünffhund't vñ zwölffe gezalt.

Sm. folio, with WOODCUTS, 1 full-page, 3 smaller ones, one of which is repeated, and numerous woodcut initials; a few wormholes; Cambridge calf, gilt edges (Proctor 9926)

Strassburg, J. Gröninger, 1512

2 8 0

34 GEILER VON KAISERSBERG. (Title, above a woodcut of the author preaching:) Doctor Keiserspegrs (sic) Passion des Herē Iesu . . . Neulich vsz dem latyn in tütsche sprach Transzveriert, durch Iohannem Adelphum Physicum von Straszburg. (Colophon on fol. cixb:) . . . Getruckt . . . durch Iohanē grüninger buchtrucker zu strassburg . . . M.D.xiiii . . .

114 leaves (foliated (1)—CXII, of which VII and VIII are repeated) with 40 large and small SPIRITED WOODCUTS of the Passion, and numerous ornamental initials (Not in Proctor)

Strassburg, J. Gröninger, 1514

(Title, printed in red:) Das Schiff der penitentz vñ busswürckung, gepredigt in dem hohen stift, in vnser lieben frauwen münster zu Strassburg . . . in Teütsch gewendt vom latin . . . (Colophon:) . . . gedruckt zu Augspurg von maister Iohann Otmar . . . Anno dñi Fünfftzehnhundert vnd Viertzeihen zc. (Title within a fine woodcut border in compartments with mark I. B., 129 numbered leaves and 3 leaves of register, on the reverse of the last of which is a fine full-page WOODCUT of the Crucifixion, by H. Scheuffelein, with his mark; Proctor 10693)

Augsburg, J. Otmar, 1514

2 works in 1 vol., sm. folio, contemporary oaken boards, covered with stamped pigskin, with clasps

1514

12 0 0

35 GEILER VON KAISERSBERG. Die brösamlin doct. Keiserspergs vffgelesen vō Frater Johan Paulin barfüser ordēs . . . (Colophon on last page:) . . . Strassburg, vō Johannes Gröninger . . . tausent fünffhundert vnd. xvii.

Sm. folio, the title within a decorative woodcut border of great beauty, and the text illustrated with several WOODCUTS, large and small, by HANS FURTENBACH, 1516 (some of them bearing his mark "HF 1516"); one or two small wormholes at the beginning; vellum, from the library of William Morris (Proctor 9941b)

Strassburg, J. Gröninger, 1517

10 10 0

* * See illustration on page 20.

Johann Prüss, 1483

36 PARENTINIS (Bern. de). OFFICIUM MISSAE EXPOSITIO.

(Fol. 1a, title:) Officij misse: totius | q3 Canonis expositio. | (Fol. 89b:) . . . | Anno dñice natiuitatis. Meccc | lxxxviij . pridie vero

PARENTINIS, Missae Expositio, *continued* :—

£ s. d.

kalendas nouem | bris Explicit elucidarius feu lilium | misse . . . |
 . . . (Fol. 90-95 contain the table. Fol. 96 a blank, missing)Sm. folio, Gothic letter, 95 leaves (1 unnumbered, i-lxxxviii, and 6 unnumbered), printed in double columns; with signatures (a⁸ b-e⁶ f⁸ g-o⁶ p⁷); a small wormhole; hf. bd.

[Strassburg, Johann Prüss; or Speier, Peter Drach] 1487 3 3 0

Hie hatt doctor Keisersperg ein brösamlin verzet
et solt in den Wannenbrömer kummen sein/hat frater Johannes panli hieser
gesamlet.

**Erkauffen will**als wolfeil er ymmer mag
vnnidener verkauffet als
thet er verkauffen ymmermag/denen beiden sol man daz heilig Sa
crament nicht geben/ wann es ist falsch/
ein yeglicher thut das er nicht wolt dz mā
es im thet/das ist wider bñderliche liebe.
Nym ein gleichniß. Ein fischer kauft er

35. GEILER V. KAISERSBERG, DIE BRÖSAMLIN, STRASSBURG, 1517

(Reduced)

37 ——— the same. Sm. folio, with painted initials, and rubrications; calf 1487 3 10 0
Hain *12420; Proctor 522 and 2371.38 VOCABULARIUS. (Fol. 1a, title, above a woodcut of the Annunciation :)
Vocabularius variorū terminorū: ex poetis et historiographis con-
gestus. (On the reverse a fine woodcut of the Virgin and Child.

Fol. 33b :) . . . Impressus per . . . Iohannem pruss ciuem Argentinensem.
Anno . mccccii. xvij. Kal. Februarij. (*Fol. 34 blank*)

Sm. 4to., Roman letter, 36 leaves (sigs. A⁸ B-C⁴ D⁸ E⁴ F⁶) with
2 WOODCUTS; bds. (Proctor 9962) Strassburg, J. Prüss, 1502

£ s. d.

2 2 0

. See illustration below

- 39 WYLE (Nicolaus von). Translatzion oder tütschungē des hochgeachten
Nicolai von wyle: den zyten Statschriber der stat Esselingē: etlicher



38. VOCABULARIUS, STRASSBURG, 1502

bücher Enee siluij: Pogij florētini: Felicis hemerlin: doctoris. Mit
samt andern schryfften . . . (*Colophon*:) Flyszigelichen geordnet,
vnd getruckt Iohānes Bryse: Burger tzu Straszburg: tzu Thier-
garten Vff Sant Iohans enthauptung tage. Anno dni .M.ccccx.

Sm. folio, with 19 WOODCUTS of various sizes; a fine copy in crimson
morocco extra, gilt edges, with the Seillièr arms on the sides

Strassburg, J. Prüss, 1510 16 0 0

COLLATION: 8 preliminary leaves; sig. a-y in sixes, z in eight leaves = 148 leaves.

A RARE BOOK containing a number of interesting pieces popularized and intro-
duced to German literature. Among them are works of Petrarch, Poggio, Æneas
Sylvius, etc., and they include the stories of Eurialus and Lucretia, Gulcard and Sigis-
munda, De Amoris Remedio, Hemmerlin's Rich Beggars, Lucian's Golden Ass, Jerome

of Prague's Burning, etc. The book ends with an amusing essay by Wyle himself upon the misuse of words and titles, and ambiguous spelling. (He wrote in the fourteen sixties and seventies.)

Some of the woodcuts are by Hans Baldung Grün whose monogram appears upon the large woodcut illustrating Lucian's Golden Ass. Proctor 9994.

* * See illustration below.



39. WYLE, TRANSLATION; STRASSBURG, 1510
(Slightly reduced)

- 40 REISCH (Gregorius). *Margarita Philosophica noua . . . Institutio Grammatice Latine Precepta Logices Rhetorice informatio Ars Memorandi Rauennatis Beroaldi modus cōponēdi Epi. Arithmetica Musica plana Geometrie Principia Astronomia cum quibusdā de Astrologia Philosophia Naturalis Moralis Philosophia cū figur. Argentine . 1512 (Colophon:) . . . Ioannes grüninger operis excussor . . . Ex Argentorato veteri Pridie kalendas Iunij. Anno . . duodecimo supra mille quingentos.—Appēdix Matheseos in Margaritā philosophicā . . . (Colophon:) Completum . . . per . . . Ioannem grüninger Ex Argentorato veteri Pridie kalendas Iunij. Anno . . duodecimo supra mille quingentos*

In 1 vol., sm. 4to., *Gothic letter, with numerous curious WOODCUTS, some in contemporary colouring, diagrams, musical notes, etc.; in a contemporary binding of oaken boards, covered with stamped pigskin, with clasps*

Strassburg, J. Grüninger, 1512

5 0 0

A cyclopædia of arts and sciences. Among the more important parts are: de Musica et (in the appendix) Musica figurata; and de principiis astronomiae (including Astrology, Divination, Magic). Proctor 9924.

Printer of the 1483 'Jordanus de Quedlinburg'

- 41 COLUMNA (Guido de). HISTORIA TROIANA.

(Fol. 1a, title:) *Hyſtoria Troiana Guidonis (Fol. 87a, col. 1) . . . | Hiftoria deſtructionis Troie cōpo | fita p iudicem Guidonem de colum | na. Meffaneñ. finit feliciter In ciui: | tate Argētina impſſa nouiſſime An | no dñi. M. cccc. lxxxix. circa feſtū ſan | cti vrbani | . . . (Fol. 88a, col. 1, last line:) Explicit tabula preſentis hiftorie*

Sm. folio, *Gothic letter, 88 leaves (sigs. a⁸ b-n⁶ o⁸) double columns, 43 lines to the column; vellum*

Strassburg [*printer of the 1483 'Jordanus de Quedlinburg'*], 1489

3 3 0

Hain *5510; Proctor 620 (not in the British Museum).

Matthias Hüpfuff, 1496

- 42 TENGLER (Ulrich). (Title, partly xylographic:) *Layen Spiegel. Von rechtmässigen ordnungen in Burgerlichen vnd peinlichen regimenten, mit allegation vñ bewerungen ausz geschribnen rechten vnnnd gesatzten. (Colophon on fol. 103a:) . Volbracht . . . In . . . Strassburg . . . Durch Matheis Hupfuff. In dē jar . . . M.D.X. . .*

Sm. folio, with about 30 WOODCUTS of the Strassburg school, several full-page, representing the transaction of civil and criminal affairs in Suabia, courts of justice, scenes of punishment, etc.; vellum

Strassburg, M. Hüpfuff, 1510

5 5 0

COLLATION: A, six leaves; B, two leaves; C—R in sixes; S, five leaves. The first eight leaves are unnumbered and the remainder are foliated 1—xcv. It was reprinted at Augsburg in 1512, with a different series of woodcuts by Hans Burgmair and Hans Franck. Proctor 10027.

Other printers

- 43 PSALTERIUM cum Canticis.

(Fol. 1a:) [B]Eatus vir q nō | abiit in cōfilio ī | piorū, et in via | peccato Ț n ſte | tit, z ī cathedra | peſtilēcie nō ſedit. S; in le: . . .

12mo., *Gothic letter, 177 leaves (some wanting), 17-19 long lines to the page, without marks of any kind; with painted initials, and contemporary MS. prayers on flyleaves; oaken boards, covered with new plain blue morocco*

[Strassburg?, about 1470]

8 10 0

AN APPARENTLY UNRECORDED EDITION. From the irregularity of the printing this is evidently one of the earliest impressions produced by some German printer, either in Strassburg or Basel.

- 44 BRANDT (S.). *Der richterlich Clagspiegel Ein nutzbarlicher begriff: Wie man setzē vnd formierē sol nach ordnūg der rechtē ein yede clag, antwurt, vñ ausz sprechene vrteilē . . . Durch Doctorē Sebastianum Brandt wider durchsichtiget, vnd mit mererm fleisz vō neuēwem zum*

BRANDT, Clagspiegel, *continued*:—

£ s. d.

theil ge bessert, &c. (*Colophon* :) Getruckt . . . durch . . . Martinum Flach Bürger zu Strassburg . . . M.CCCC.XXj . . . (158 (of 160) leaves with one full-page WOODCUT, another, almost as large, on title, etc. ; Strassburg, M. Flach, 1521)—Das büech der gemeinen landpot, lands ordnung, Satzüng vnd Gebrëuch des fürstenthumbs in Obern vnd Nidern Bairn . . . (2 parts, printed in red and black, with WOODCUTS on titles, and folding woodcuts of fish ; title slightly cut into ; Ingelstadt, 1516-20)—Dy new erklerüg der landsz freyheit des loblichen haus vnd Fürstenthumbs obern vnd Nidern Bairn . . . (Printed in red and black, with woodcut escutcheon (coloured) on title ; Ingelstadt, 1516.)

In 1 vol., sm. folio, with WOODCUTS ; original oak boards, covered with stamped leather Strassburg, M. Flach, and Ingelstadt, 1516-21

7 7 0

45 PTOLEMAEUS. (*Title, within a woodcut border* :) PTOLEMAEVS AVCTVS RESITVTVS. EMACVLATVS. CVM TABVLIS VETERIBVS AC NOVIS. (*Colophon, within the same border* :) CAROLI V, IMPERII ANNO I . . . Ioannes Scotus, Argentorati literis exceptit. 1520.

Folio, with 47 large WOODCUT MAPS, some partly coloured by a contemporary hand ; the inscriptions on two maps a little cut into ; a fine and clean copy in half vellum Strassburg, J. Schott, 1520

42 0 0

VERY RARE. The Tabula Terre Nove is the famous "Admiral's Map" or *Hydrographie Portugaise*, considered by some to have been the actual work of Columbus, by others of Cabral, by others of Vespucci ; but most probably by the first of the three. This and the mappemonde which precedes it ("Orbis typus vniversalis iuxta hydrographorum traditionem," in which the New World is also represented) were published for the first time in 1513 at Strassburg, and appear for the second time, impressed from the original blocks, in the re-issue of 1520. Not only may the Ptolemy of 1513-20 be said to contain the EDITIO PRINCEPS of the Admiral's Map, but it would even be correct to describe it as the only edition of that map, since all the later reproductions, except of course modern facsimiles, follow the Ptolemy of 1522.

The 47 maps are made up as follows : 1, The map of Lorraine, which was the first map of the Duchy, executed by the editors as an expression of gratitude to the Duke René for his having obtained and presented to them the two Columbus maps ; 2, the 27 maps of the old Ptolemy ; 3, the 2 maps of the New World ; 4, the 17 modern maps in which the old Ptolemy was supplemented and corrected. Proctor 10289.

46 HUSS (Joh.). IOANNES HVSS De anatomia ANTICHRISTI . . . De mysteriis iniquitatis Antichristi . . . De reuelatione Christi & Antichristi . . . De abolendis Sectis & traditionibus hominū . . . De unitate Ecclesiae & scismate uitando . . . De Evangelica perfectione . . . De perniciē traditionum humanarum . . . De regno, populo, vita et morib. Antichristi . . . Item Fragmentorum collectanea quaedam . . .

Sm. 4to., viii, 98 numbered leaves, 10 unnumbered leaves, with woodcuts ; vellum [Strassburg, about 1523]

1 10 0

This copy bears on the title-page beside the name of its first owner the date 1524 in his autograph.

47 ELIMITHAR (Elluchasem). TACUINI SANITATIS ELLVCHASEM ELIMITHAR Medici de Baldath, De sex Rebus non naturalibus, earum naturis, operationibus, & rectificationibus . . . ALBENGNEFIT De uirtutibus Medicinarum & Ciborum. IAC. ALKINDUS DE RERUM GRADIBUS . ARGENTORATI apud Ioannem Schottum . . . M.D.XXXI. (FIRST EDITION ; with woodcuts, Strassburg, 1531)—BYNGEZLA. TACUINI AEGRITVDINVM et Morborum ferme omnium Corporis humani, cum curis eorundem . BVHAHLYHA BYNGEZLA Autore . . . ARGENT. apud Ioannem Schottum . . . M.D.XXXII. (*Title-page within woodcut border, Strassburg, 1532*)—VITALIS DE FURNO. D. VITALIS DE FVRNO olim Cardinalis . . . AD TOTIVS HVMANI CORPORIS MORBOS ET AEGRITVDINES, SALVTARIUM REMEDIORVM, CVRATIONVMQVE LIBER . . . MOGVNTIAE ANNO M.D.XXXI. (Mentz, 1531)—in 1 vol., folio, old vellum Strassburg and Mentz, 1531-32

4 10 0

The first work, the Didot copy of which realized 265 francs at his sale, is thus described in the catalogue : "Livre rare, non décrit au *Manuel* et d'un très grand intérêt. Au bas de chacune des pages 19 à 117 sont des représentations relatives à la

médecine et à l'hygiène. On y voit des scènes très curieuses et d'une naïveté peu décente."

- The colophon of the last-named work runs as follows: Moguntiae apud Ivonem Schoeffer (à cuius abauo Ioanne Faust, chalcographicè olim in urbe Moguntiaca primum, nec usquam alibi, inuenta, exercitaque est) mense Augusto. Anno MDXXXI.
- 48 VOGTHERR (H.). (*Fol. 1a:*) Kunstbüchlin, Vonn allerley seltzamen, vnd wunderbaren frembden Stucken, so gemeinlich viel sinnens vnd nachdenckens haben wollen: Allen Mahlern, Bildschnitzern, Goldschmiden, Steinmetzen, Waffen vnd Messerschmiden nothwendig, vnd sehr nützlich zu gebrauchen. Gestellt Durch weyland Heinrich Vogtherr Mahler und Burger zu Straszburg (*Here portraits of the two Vogtherrs, father and son, in white on black, with the date 1537.*) Getruckt zu Straszburg, durch Antonium Bertram. (*Fol. 1b blank. Fol. 2a:*) Gnad Barmhertzigkeit vnd Fried . . . sey mit allen Liebhabern der freyen . . . Künsten der Mahlerey . . . (*Foll. 3a to 30b are filled with WOODCUT DESIGNS.*)

Sm. 4to., brown morocco extra, blind-tooled, gilt edges

Strassburg, A. Bertram [1537] 31 10 0

THE VERY RARE FIRST EDITION.

Moved by "the marked degeneration and corruption which had come about in all the fine arts in Germany in our time, making it evident that before long we shall have few artists at work in this country," Heinrich Vogtherr brought here into a single volume all the creations of his fancy and invention so as to stem the tide of decay, and furnish models for students to imitate, in order that the arts should be restored. There are 108 heads of men and women with a great variety of feature and head-dress; 128 designs of hands, feet, and legs in every kind of movement; 133 pieces of decorative defensive armour; 154 examples of weapons of offence; 45 heraldic shields; 87 capitals, and 31 pediments, of architectural columns; 18 figures like metalwork candlesticks; and two other designs for a conclusion.

This then forms the study-book of Heinrich Vogtherr the elder, and was edited by his son and namesake.

COLLATION:—A—G in fours; H two leaves.

- 49 PONET [or Poynet] (Bishop John). A SHORTE TREATISE of politike pouner, and of the true Obedience which subiectes owe to kynges and other ciuile Gouvernours, with an Exhortacion to all true naturall Englishe men, Compyled by D. I. P. B. R. VV. 1556 . . .

Sm. 8vo., FIRST EDITION, printed in italic type; brown morocco gilt, gilt edges; RARE

[Strassburg?] 1556 5 5 0

Ponet's chief work, interesting not merely as a polemical treatise by a prominent Reformer, but as a study of the English Constitution and a vigorous example of literary prose. "It is also said to be one of the earliest expositions of the doctrine of tyrannicide; but there Ponet was anticipated by John of Salisbury."

- 50 REUSNER (Nic.). ICONES sive IMAGINES VIRORVM LITERIS ILLVSTRIVM . . . Recensente NICOLAO REVSNERO IC. Curante BERNARDO IOBINO . . . ARGENTORATI . CIO IO XIIIIC.

Sm. 8vo., with 98 fine FULL-PAGE WOODCUT PORTRAITS by TOBIAS STIMMER; calf

Strassburg, 1587 2 10 0

A most interesting volume of authentic portraits, shewing the features of the foremost strivers after truth in all departments of knowledge in the first half of the sixteenth century. Only one fabulous presentment is given—that of the geographer Ptolemy. This copy formerly belonged to John Fenn, 1769.

Bamberg (1461)

- 51 MISSALE RATISPONENSE. (*Colophon on leaf CCCXXII:*) Anno incarnationis dñice . MCCCC . x . vicesima vo yd⁹ may Liber Missalis . in ciuitate Babenbergen. p magistrū Iohannē Pfeyll . impressus . . .

Sm. folio, Gothic Letter, the title wanting, the book therefore consisting of 341 instead of 342 leaves (8 + 168 + 18 + 12 + 136 i.e. 200-335) of which twelve leaves in the Canon are PRINTED ON VELLUM; with ornamental WOODCUT INITIALS, and one FULL-PAGE WOODCUT, coloured, in the Canon; fine copy in a stamped sixteenth century binding

Bamberg, J. Pfeil, 1510 15 0 0

From the collections of Maskell and Blew. The book would seem to have been without its title from as far back as 1517. There is no copy in the British Museum. Weale, p. 127.

Cologne (1466)

£ s. d.

Ulrich Zell, protypograph

52 THOMAS AQUINAS DE MODO CONFITENDI et DE PURITATE CONSCIENTIAE.

(*Fol. 1b, table of chapters, line 1:*) Confessio debz eē pura ⁊ nō
 supflua Ca. 1. (*Fol. 2a:*) Incipit libellus Mgri Thome de Aquino. de |
 modo cōfitendi ⁊ de puritate. Conscientie. | . . . (*Fol. 31, lines 6-8:*)
 deus qui viuit et regnat Amen. | Explicit Libellus magri Thome de
 Aquino | de modo cōfitendi. et de puritate Conscientie | (*Fol. 32 blank*)

Sm. 4to., *Gothic letter*, 32 leaves, 27 lines to the page; without
 signatures, catchwords and foliation; green morocco extra, gilt edges

[Cologne, U. Zell, about 1467] 6 6 0

Hain-Copinger *1342; Voulliéme 1136; Proctor 878.

53 THOMAS AQUINAS. SUMMA DE ARTICULIS FIDEI, etc.

(*Fol. 1a:*) Incipit summa edita A sancto Thoma De | Aquino. De
 Articulis fidei . ⁊ Ecclie Sacra | mentis | . . .

Sm. 4to., *Gothic letter*, 16 leaves (the last a blank), 27 lines to the
 page; a fine copy in an old German mosaic binding richly ornamented, in
 various colours and gilding, the figure of a tulip on the green centrepiece

[Cologne, U. Zell, about 1467] 9 9 0

Not in Hain, and apparently not in the British Museum. This edition is not
 identical with Hain's 1423 or 1424. The intitulation as marked above is in three lines,
 not two. The text ends on the ninth line of leaf 15 reverse. Voulliéme 1153; Copinger
 559; Pellechet 1022.

54 BURLEY (Walter). LIBER DE VITA ET MORIBUS PHILOSOPHORUM.

(*Fol. 1a:*) Prefētis opusculi tabula Iuxta Alpha | beti ordinē:
 ph'orum nomina . | . . . (*This table ends on fol. 14b. Fol. 15a:*)
 Liber de vita ac morib⁹ ph'oꝝ poetarūq; | veteꝝ Ex multis libris
 traētus necnō bre | uit' ⁊ cōpendiose p venerabilē viꝝ mgim | walterum
 Burley opilat⁹ Incipit Felicit⁹. | . . . (*Fol. 112a:*) . . . | Liber de vita
 ⁊ moribus philosophoꝝ | definit feliciter. | (*The reverse blank*)

Sm. 4to., *Gothic letter*, 112 leaves [a⁸ b⁶ c-n⁸ o¹⁰], 27 lines to the
 page; without printed signatures, catchwords, and foliation; rubrications,
 and initials in red and blue; the plain upper margin of the first leaf
 mended; an unusually large and fine copy in old half boards, the back
 mended; from the Kloss collection, with booklabel

[Cologne, U. Zell, about 1468] 33 0 0

THE VERY RARE FIRST EDITION of the first printed biographical work. It
 is also one of the earliest and finest productions of Zell's press, and one of particular
 interest to Englishmen, its compiler being the celebrated medieval scholar, Walter
 Burley, Fellow of Merton College, Oxford. The date assigned to it is settled by the
 fact that this book is in the identical type used by Zell's dated Augustine of 1467, and
 so fresh and new in impression as to represent the very earliest use of it. This
 copy is so large that it retains all its original MS. signatures. Hain *4115; Voulliéme
 294; Proctor 864.

55 CHRYSOSTOMUS (Johannes) AND BASILIUS. LIBER DIALOGORUM.

(*Fol. 1a, intitulation (in larger type than the text):*) Incipit Liber
 dyalogoꝝ Sancti Io | hanins (*sic*) crisostomi. constantinopolita | ni
 Episcopi. et sancti basiliij cesarieni' | episcopi college beati gregoriij
 nazāze | ni. De dignitate sacerdocij Iohānes | . . . (*Fol. 76b, line*
11:) Explicit liber Dyalogorum Iohannis cris | stomi. ⁊ basiliij
 beatiffimorum. (*Foll. 77-78, both blank, missing*)

Sm. 4to., *Gothic letter*, 76 leaves, twenty-seven lines to the page; a
 fine ruled copy in brown morocco extra, gilt edges, by Bedford

[Cologne, U. Zell, about 1470] 6 0 0

There are no hyphens for broken words at line-endings. The h, in the character
 ho, always throws its curved arm below the line. The paper-marks are the unicorn
 and the Gothic p. Hain-Copinger *5048; Voulliéme 645; Proctor 857.

56 GERSON (Johannes) DE MEDITATIONE, etc.

(*Fol. 1a:*) Incipit tractatus venerabil' Magist'ri Ioh' | Gerson
Cancellarij parisiē de Meditacōe | (*Fol. 55a:*) . . . | In hoc finitur
doctrinal' expoficiō Mgri Ioh'is | Gerson sup septem psalmos peniten
ciales ~ | (*Fol. 56 blank*)

Sm. 4to., *Gothic letter*, 56 leaves, 27 lines to the page; without
signatures, catchwords, and foliation; calf gilt, with the bookplate of Dr.
Bulkeley Bandinel (Bodleian Librarian), or brown morocco by Chambolle
Duru [*Cologne, U. Zell, about 1470*]

7 7 0

There is no hyphen to mark the breakage of a word at the end of a line.
Occasionally a single little curved dash (~) is used to fill up a space at the end of the
line. In the character for ho, the curve of the h always comes below the line. The
paper-mark is usually the Gothic p, but there is also a unicorn.

The intitulations are in the same type as the text. Klemm sets this impression
down to about 1485. Hain-Copinger *7628; Voulliéme 493; Proctor 836.

57 GERSON DE POLLUTIONE NOCTURNA.

(*Fol. 1 blank. Fol. 2a:*) Incipit Tractatulus venerabilis Mgri |
Ioh'. Ger. cācellarij parisiē tractās de polln | cōe nocturna . an
impediat celebrātem vel nō ~ | . . . (*Fol. 16b, lines 15-17:*) Explicit
Tractatulus venerabilis Magist'ri | johannis Gerson de pollutione noc
turna | An impediat celebrantem? An non? |

Sm. 4to., *Gothic letter*, 16 leaves, 27 lines to the page, without
signatures, catchwords, and foliation; green morocco, gilt edges

[*Cologne, U. Zell, about 1470*]

5 5 0

In only one instance is the slanting hyphen, outside the frame of type, used to
mark the breaking of a word at the end of the line. The single curved dash is also
sparsely employed. In the character used for ho the curve of the h always falls beneath
the line. Hain *7695; Voulliéme 479; Proctor 872.

58 GERSON DE SIMPLIFICATIONE CORDIS, etc.

(*Fol. 1a:*) Incipit tractatus de Simplificacōe stābilicō | ne seu
mūdificacōe cordis Mgri Iohānis | Gerson Cācellarij pisiē ~ Prima
nocula de vi abstractiua intellectus ~ | . . . (*Fol. 69a:*) . . . | vulgare.
Les hoinefant font la gwere et diru | la victoire zc. | Opusculū cui
supra finit feliciter zc | (*Fol. 70 blank*)

Sm. 4to., *Gothic letter*, 70 leaves, 27 lines to the page; without sig
natures, catchwords, and foliation; bds. [*Cologne, U. Zell, about 1470*]

4 4 0

59 ——— Sm. 4to., a finer copy; brown morocco gilt [About 1470]

5 5 0

The vulgar proverb on the last page of this and the next item is probably the
first appearance of the French language in print. It should read "Les hommes font la
guerre et dieu la victoire."

The little single curved dash is occasionally used to fill up space at the ends of lines.
There is no use of the hyphen for words broken at line-endings. The character for ho
has always the prolonged form of the h. The paper-mark is the bull's head.

The intitulations are in the same type as the text.

Hain-Copinger *7681; Voulliéme 499; Proctor 873.

60 GERSON. OPUSCULUM ASTROLOGIE, etc.

(*Fol. 1a:*) Venerabil' vir magister Iohānes Gerson | collegit in
Lugduno Anno dni Milletimo | qdrigētesimo decimonono. quēdā
tractatū | quē intitulat trigilogiū astrologie theologi | fate quē librū
scripsit Delphino vnico r'gis | frācie filio Cui' phemiū sic incipit |
[S]Apientia que a dno deo . . . (*Fol. 18b:*) . . . | Explicit opusculum
astrologie | . . . (*Fol. 22b:*) . . . | Opusculū Ioh. de Gerson cōn
fupsticiofa | diērū obsēruacōnem Finit feliciter. | . . . (*Fol. 25a:*) . . .
| Iohānes Gerson aduersus doctrinā cui' | dam medici in mōtenessulano
sculpētis in | numismate figuram leonis cū certis ca | racterib' pcura
cione renū finit feciliter (*sic*) zc | [P]Rima . . . | . . . (*Fol. 27a, line*
17:) . . . | Inde ē puerbiū | vulgare. Les hoinefant font la gwere
et [a word missing here: diru] | la victoire zc. | Opusculū cui' supra
finit feliciter zc |

Sm. 4to., 27 leaves; the last leaf mended; brown morocco by Rivière

[*Cologne, U. Zell, about 1470*]

3 3 0

This is a part of Hain's *7681, but may have been separately issued.

61 THOMAS AQUINAS. TRACTATUS DE SEPTEM SACRAMENTIS ECCLESIAE.

(Fol. 1a, col. 1:) Tractat⁹ de Septē sacra^m | tis eccīe : fumpt⁹ ex
scriptis fan | cti Thome de Aquino ac Petri | de Tharēthafia . . . |
. . . (Fol. 55a, col. 2:) . . . | ⁊ impedimētis sufficiat. | Explicit
Tractatus de | septem sacramentis. | (Fol. 55b, col. 1:) Incipit tabula
. . . | . . . (Fol. 59a, col. 2, line 10:) Explicit tabula (Fol. 60 a blank,
cut away)

Sm. folio, Gothic letter, 59 leaves, double columns, 36 lines to the
column; without signatures, catchwords and foliation, but with headings
to the pages; oak boards, covered with stamped leather

[Cologne, U. Zell, about 1470] 25 0 0

62 — the same. Sm. folio, a very large copy, with the blank last leaf; in
an old half binding

[Cologne, about 1470] 28 0 0

A fine and very scarce example of Zell's large type. It is of importance as being
the first printed Christian catechism. It is unmentioned by Hain. Copinger 577;
Proctor 900 A.

63 VORAGINE (Jacobus de). LEGENDA AUREA, etc.

(Fol. 1a blank. Fol. 1b, headline:) Tabula alphabetica. (Fol. 7a,
headline:) Legenda Aurea Foliū p^mū. (Fol. 232b, col. 2:) . . . |
Explicit legenda aurea cōpilata | p p^lariffimū ac religiosū Iaco | bū
de voragine ep^m lanuēfem. | (Fol. 233a, col. 1:) Incipiūt histo^{ie}
p^limo ⁊ scōrū nouit | addite laboriofe collecte ⁊ plōgate. | . . . (Fol.
462a, second column:) . . . | Expliciūt hyftorie p^limo ⁊ scōrū | nouit'
⁊ laboriofe ex diu^{is} libris in | vnū collecte. Nota q' oēs historie h' |
addite merito dicū^r noue . . . | . . . (On the seventh line below this:)
MCCCCLXXXiij. | Anthonij liberi Sufatē^r in lau^r | dez inclite Colonorū
vrbis Epy | grāma foelciter incipit. | . . . (Last line:) Nō potero
laudis īmemor eē tue

Sm. folio, Gothic letter, 462 leaves, double columns, 49 lines to the
column; with quire-signatures, and folio-numeration; a few headlines
slightly cut into; blue morocco extra, gilt edges [Cologne, U. Zell] 1483 12 12 0

The column of 49 lines occupies exactly 200 × 60 millimètres. There are 6 pre-
liminary leaves; on the seventh which is the first of the text, the signatures begin
with a-j, and proceed to the end. They are a-z, A-Z, and aa-ll, and are in eights
with the exception of f (10 leaves), T (6), V (10), and ll (6).—The foliation also begins
on the first leaf of text, and ends correctly with cccclvi on the last leaf, although
there are several errors here and there in the course of numeration.

Among the paper-marks are the p, and a spread hand with a flower on the tip of
the middle finger.

The book is divided into two equal parts, of which the first contains the work
of Jacobus de Voragine, the Legenda Sanctorum or Aurea Legenda. The second
half contains the New Legends, which the editor claims to give here for the first time
in their fulness, admitting that some of them had been published elsewhere. This
admission is a reference to the editions of Voragine printed by Conrad of Homborch
in 1476 and 1481. The New Legends are probably entirely of Cologne origin, so far
as the compilation was concerned, and this edition is presumably the first in which the
whole of them appeared (about 200 in number). Not in Hain; Voulliéme 623;
Copinger 6434; Proctor 905 (not in the British Museum.)

Johann Koelhoff of Lübeck, 1472

64 BOETHIUS DE CONSOLATIONE PHILOSOPHIAE and GERSON DE CONSOLATIONE.
THEOLOGIAE.

(Fol. 1a, general title:) Boecius | De cōsolatione philosophie | cum
commento optimo. | Iohānes gerson Can | cellarius parisiensis. | De
cōsolatione theologie. | (Fol. 102a:) . . . | Libri quinq³ de cōsolatione
philosophie Boecij cū cōmento per me | Ioh'em koelhoff de Lubeck
Colonie Ciue diligenter elaborati Anno | salutis Mccccxxxviiij. ipō die
btī Ioh'is chryfostomi finiūt feliciter. | (Fol. 103a, title:) Ioh'es
gerfon Cancellarius | Parisiensis ⁊ | De cōsolatione theo | logie ⁊ |
(Fol. 125b, col. 1:) . . . | Impressus p me Iohānē Koelhoff de | Lubeck
Colonie ciuem Anno salutis | Mcccc.lxxxviiij. | (Fol. 126 blank)

Sm. folio, Gothic letter, 126 leaves (6 unnumbered, sigs. a-c⁸ d⁶ e-h⁸)

i-k⁶ l⁸ m⁶ n⁸ A-C⁸), without foliation; in the original oak boards, covered with stamped pigskin, with initials: H. C. Cologne, J. Koelhoff, 1488 7 7 0

On the title-page is written in a contemporary hand an inscription of ownership: "Pertinet Domui castri Mariæ ppe Dulmania ordis Carthusien," and at the end is a manuscript, also written contemporaneously, which was presented to the same religious house. It comprises some of the chief works and an account of the life of Archbishop Anselm, and is written on 113 leaves in double columns. Hain-Copinger *3380; Voulliéme 262; Proctor 1074 (not in the British Museum).

65 OTTO VON PASSAU. DIE VIER UND ZWANZIG ALTEN.

(Fol. 1a, title, above a woodcut of Christ in a mandorla, surrounded by a choir of kings:) Die+ xxiiii+ Alden of die gnl+ | dē troyn+ mit vyl schoindre lerē | wylche dye fa sagen vā den lievē selē | (The reverse blank. Fol. 2a, table:) dAteyn yecklich wynsche | . . . (Fol. 4a:) Dyt boich is genāt die+ xxiiii+ | Alden . off die gulden throyn gefetzet van | broder Otten van Passou . . . | . . . (Fol. 128a, colophon:) . . . | . . . Gedruckt by my Iohan Koel- | hof van Lubeck burgher tzo Collen Im dem jair vns heren . M.CCCC. vñ | xcij. des saterdages voir vns heren hemelvartz dach. A M E N. | (The reverse blank)

Sm. folio, Gothic letter, 128 leaves (a-v⁸ x⁸), 42 long lines to the page; with 25 FINE WOODCUTS (one on title and 2 others, repeated) in good contemporary colouring; a very fine and exceptionally sound copy with a few uncut leaves, in old calf, with brass bosses and clasps

Cologne, J. Koelhoff, 1492

Sold

A VERY RARE EDITION. Not in Hain; Copinger ii, 4543; Proctor 1085a.

Nicolaus Gotz, of Schlettstadt ?, about 1472

66 BARTHOLOMAEUS DE GLANVILLE. LIBER DE PROPRIETATIBUS RERUM.

(Fol. 1a:) Incipit prohemium de proprietatibus rerū | fratris bartholomei anglici de ordine fratrum | minorum. | . . . (Fol. 243a:) . . . | Explicit tractat⁹ de ppetatib⁹ rerū edit⁹ a | frā bartolomeo āglico . . . | Auctores de qū scriptis hic tractat sūt isti | . . . (The reverse blank. Fol. 244a:) Incipiunt tituli libroꝝ et | capituloꝝ . . . | . . . (Fol. 247b:) . . . | Expliciunt tituli librorū | et capitulorū bertholomei | anglici de pprietatibus rerū | (Fol. 248 blank)

Folio, Gothic letter, 248 leaves, the last blank, printed in double columns; a few plain lower margins waterstained; a very fine and large copy, with some uncut leaves, in a fifteenth century Netherlands binding of oaken boards covered with leather, with small stamps of fleurs-de-lis, bees or flies, etc., neatly rebaked [Cologne,? N. Gotz, about 1472] 120 0 0

FIRST EDITION of this celebrated work, of great rarity. It is the book which Wynkyn de Worde clearly states that Caxton printed, in the prologue to the English translation of the work, brought out about 1495:

"And also of your charyte call to remembraunce
The soul of William Caxton first prynter of this boke
In laten tonge at Coleyn hymself to auaunce
That euery well disposyd man may theron loke."

We must not, of course, take this statement too literally and assume that Caxton printed the book with his own type or by himself, but we cannot get away from the fact that he must at least have assisted in printing the book while engaged in learning the art of typography. From his own statement we know that at about this time he was in

£ s. d.

Cologne, which was the only town in which he had been where typography was practised. Hain-Copinger *2498; Proctor 1105; Pellechet 1865.

67 MILIS (Johannes). *REPERTORIUM JURIS*.

(*Fol. 1 a blank, cut away. Fol. 2a:*) *Reportoriū milis de verona vtrivsq; iuris doctoris eximij feliciter incipit* | [A]bſenti querit actio ex otractu per patrē celebrato eciā ſi fili⁹ cuius | . . . (*Fol. 198b, colophon, at the side of the printer's copper-engraved device:*) *Explicit Reptoriū milis de verona | vtrivsq; iuris doctoris eximij. Non | artis calimo (sic) ſcriptū ſed ingeioſiſſimi | indecibilis artis impreſſū p Nicolau | Gotz de Sletzſtat Anno incarnacōis | dñi Milleſimoquadrigeſimo ſeptua | gefimoquinto. | Sola ſpes mea in virginis gratia* |

Sm. folio, FIRST EDITION, Gothic letter, 197 printed leaves, 44 lines to the page; without signatures, catchwords, and foliation; a fine large copy in an old half binding (broken) [Cologne] N. Gotz, 1475

31 10 0

A volume of the highest interest, both as a typographical production and as a contribution to the history of engraving. All the books from the press of Nicolaus Gotz are extremely rare and very seldom turn up for sale; but the especial feature of



Explicit Reptoriū milis de verona vtrivsq; iuris doctoris eximij. Non artis calimo ſcriptū ſed ingeioſiſſimi indecibilis artis impreſſū p Nicolau Gotz de Sletzſtat Anno incarnacōis dñi Milleſimoquadrigeſimo ſeptua gefimoquinto.

Sola ſpes mea in virginis gratia

67. MILIS, *REPERTORIUM JURIS* [COLOGNE] N. GOTZ, 1475

this volume, only to be found in some three or four works brought out by Gotz, is the printer's device. This device is extremely interesting from the fact that it is an engraving from a metal block *en manière criblée*; and is the first example of a printer's device of this kind.

Gotz, because of the connexion of his press with that of Caxton, as well as with certain Belgian presses connected with both, was a favourite printer of the late Henry Bradshaw, and his device forms the subject of an interesting monograph read before the Cambridge Antiquarian Society (see "Collected Papers," pp. 237-246). Bradshaw mentions that he was fortunate enough to purchase a copy of the *Repertorium Juris* (now in the Cambridge University Library), and then discovered, to his surprise and pleasure, that the device, which he had never seen, was not a woodcut, as he had hitherto assumed, but an engraving *en manière criblée*.

Hain had never seen the book, and there is no copy in the British Museum or in the Bodleian Library. Mr. Copinger's collation (of the Cambridge copy?) is incorrect. He specifies eight leaves as being comprised in the first quire—there are ten, of which the first is blank. Nicolaus Gotz used only one type for all his books; facsimiles of it and of the device accompany Bradshaw's essay. A noticeable point is the occurrence of both Gothic and Roman capitals. Hain-Copinger 11153; Voulliéme 800; not in Proctor.

* * See illustration above.

Johann Guldenschaff, 1477

68 ALBERTUS MAGNUS *POSTILLA IN EVANGELIUM IOHANNIS*.

(*Fol. 1a, col. 1:*) *Venerabilis domini Alberti | magni pdicato*

ordinis: quon | dam Ratisponēsis epi: postilla ī | euāgeliū bti Ioh̄is ad
instācia; | sūmi pontificis p̄ extirpādis hē | fibz tunc vigētibz rome lecta
feli | citer inchoat - | . . . (Fol. 361a, col. 2, lines 18-21:) Per ōnia
secula seculoꝝ Amē: | Postilla in euangelium beati | Ioh̄is venerabilis
dñi Alberti | magni Explicit feliciter* |

Sm. folio, *Gothic letter*, 361 leaves, double columns, 37 lines to the column; without signatures, catchwords, and foliation; a fine sound copy in Niger morocco by Douglas Cockerell

[Cologne, J. Guldenschaff, about 1477] 13 13 0

FIRST EDITION. The inscription of ownership of the monastery of Campililum (Lilienfeld) in Lower Austria is written on the first leaf and a memorandum at the end sets forth that the book was purchased by the abbot in 1478.

Hain-Copinger *459; Voulliéme 43; Proctor 1215.



69. LAPIDE, RESOLUTORIUM DUBIORUM, COLOGNE, QUENTELL, 1493

Heinrich Quentell, 1479

69 LAPIDE (Johannes de). RESOLUTORIUM DUBIORUM.

(Fol. 1a, title:) Refolutoriū dubior' circa | celebrationē missar' occur
| rentium . p̄ venerabilem patrem dominum Iohannem de | lapide . . . |
. . . (Here a woodcut. Fol. 24a, colophon:) . . . | Impressum Colonie
p̄ Henricū Quētell. Anno dñi . M.cccc.xcīj. | (Fol. 24b blank)

8vo., *Gothic letter*; 24 leaves (a-d⁶); with the WOODCUT mentioned above; bds. Cologne, H. Quentell, 1493 2 5 0

The woodcut is one of the celebrated series known as the "Accipies" woodcut, which formed the subject of a monograph by the late Robert Proctor. See *Bibliographica*, I, pp. 52-63. This variety is distinguished as cut Ai. Hain-Copinger *9906; Voulliéme 569; Proctor 1320.

* * See illustration above.

Martin, of Werden, 1497

- 70 TAMBACO (Johannes de). (*Title:*) Consolatoriū Theologicum Ioannis de Tambaco. (*Here a woodcut of the Virgin with the Holy Child, and St. Anne. Colophon:*) . . . Impressum Colonie per Martinum de werdena prope domū Cōsulat^o cōmorante . Anno dñi . M. d. ix. (*On the reverse, a repetition of the woodcut on the title.*)

Sm. 8vo., Gothic letter, 76 leaves; the woodcut on the title repeated twice; half vellum

Cologne, Martin of Werden, 1509

3 10 0

COLLATION: A-B^s, C-M in alternate fours and eights; Proctor 10523.

Cornelis, of Zierikzee, about 1498

- 71 MOLITOR DE LANIIS ET PHITONICIS MULIERIBUS.

(*Fol. 1a:*) De Lanijs et phitōicis mu- | lieribus ad illustrissimū

De Lanijs et Phitonicis mulieribus

71. MOLITOR DE LANIIS, COLOGNE, CORNELIS OF ZIERIKZEE [c. 1498]

prici | pem dominum Sigismundum archiducem austrie tractatus | pulcherrimus p Ulricum molitoris de Constantia . . . | . . . (*Here a large woodcut. Fol. 1b to line 13, fol. 2b contain preliminary matter. The text begins on line 14 of the same page and ends on fol. 22a. Colophon on the same page:*) Impressum Colonie apud conuentum p̄dicatorū | In de stolckgasse Per me Corneliū de zyrichzee. | . . . (*Fol. 22b, above a large woodcut:*) Explicit de Lanijs ⁊ Phito. |

Sm. 4to., Gothic letter; 22 leaves, 34 long lines to the page; with signatures (A⁶ B⁶ C⁴ D⁶) but without catchwords and foliation, with

2 woodcut initials and 8 LARGE WOODCUTS (including repetitions); a sound copy in calf gilt

Cologne, Cornelis Zierikzee, [about 1498]

£ s. d.

10 10 0

An edition of great rarity and the only one that bears an indication of the place and printer. It was unknown to Hain.

The woodcuts are very quaint and the treatment of the subjects is original. Roughly executed, they are powerful illustrations of the scenes described in the text. In this the artist shows a vivid imagination and exhibits great skill in the delineation of countenances expressing horror, fear, diabolical delight, etc.

Copinger 4340; Proctor 1499; Voulliéme 823.

* * See illustration on opposite page.

72 WIREKER (Nigel). SPECULUM STULTORUM.

(Fol. 1a:) Liber qui intitulatur Bru | nellus in speculo stultorum |
... (Here a large woodcut. Fol. 69a, colophon:) ... | ... In



72. WIREKER, SPECULUM STULTORUM, COLOGNE [CORNELIS OF ZIERIKZEE], 1499

imperi | ali feliciq; ciuitate Coloniensi | Anno dominice incarnatiōis |
millesimo quadringentesimo | nonagesimo nono die vltima | Februarij |
(Fol. 69b blank. Fol. 70a contains 3 woodcuts. Fol. 70b blank.)

Sm. 4to., Gothic letter; 70 leaves, in verse, 35 lines to the page; with signatures but without catchwords and foliation; with 28 CURIOUS WOODCUTS; one or two old MS. notes; in an old vellum binding, a fine copy

Cologne [Cornelis of Zierikzee], 1499 10 10 0

THE RARE FIRST ILLUSTRATED EDITION. Nearly every cut contains the figure of a donkey standing on its hind legs; before it are various figures discussing some subject with it. Several illustrations contain figures of birds and other animals. They are roughly executed, but the general effect is interesting.

Wireker was an English monk of Canterbury (fl. 1190) and the above is his best known work. It is "a satire on the vices and corruptions of society in general, and of the religious orders in particular, under the guise of a narrative of the adventures of Burnellus, or Brunellus, an ass who wants a longer tail, and who is explained in a prose introduction as typifying the discontented and ambitious monk." Hain-Copinger *16218; Proctor 1491.

* * See illustration above.

Other printers

£ s. d.

73 CONFESSIOALE.

(Fol. 1a, title, above a full-page woodcut :) Formula pure confessionis.
 (On the reverse :) Libellus iste Formu | la pure confessionis | intitu
 latus : compilatus est Colonie lu | cubratione diligētiaq; accuratissima
 per | religiosum et deuotū quendā patrē Or | dinis Predicatoꝝ
 ibidem ouentualem. | ad honorē dei.et eruditionē simplicium | christifi

Formula pure confessionis.

73. CONFESSIOALE [COLOGNE, c. 1495]

deliū. Anno gratie MCCCC | lxxxvij. | (Fol. 16a, line 27 :) in secula
 benedictus. Amen.

Sm. 8vo., Gothic letter of two sizes, 16 leaves (sigs. a-b⁸), 26-27 long
 lines to the page; with a WOODCUT of five penitents kneeling to as many
 confessors, on tile; some leaves at end slightly wormed; calf gilt

[Cologne, about 1495]

8 10 0

VERY RARE. It is unmentioned by Hain and Proctor.

. See illustration above.

- 74 TRITHEMIUS (Joh.). POLYGRAPHIAE LIBRI SEX, IOANNIS TRITHEMII . . . Accessit
 clauis Polygraphiæ LIBER . . . ADDITÆ SVNT ETIAM ALIQVOT LOCORUM
 EXPLICATIONES . . . in quibus . . . Steganographiæ principia latent
 . . . Per ADOLPHVM A GLAVBVRG . . . COLONIAE, Apud Ioannem Berck-
 mannum, & Wernerum Richwinum. 1564.

Sm. 8vo., vellum

Cologne, J. Byrckmann, etc., 1564

0 15 0

One of the earliest systems of a cryptographic code, with key.

- 75 **IMAGINES MORTIS.** IMAGINES MORTIS. HIS ACCESSERVNT EPIGRAMMATA, è Gallico idiomate à Georgio Aemylio in Latinum translata. AD HAEC, MEDICINA ANIMAE . . . COLONIAE Apud hæredes Arnoldi Birckmanni. ANNO 1567.
Sm. 8vo., with 53 WOODCUTS, pretty closely copied (inversely) from those in the Lyons edition of 1547; old French red morocco extra, gilt edges
Cologne, heirs of A. Byrckmann, 1567 3 3 0
- 76 **PARACELUS (Theo.).** ARCHIDOXORVM THEOPHRASTIAE PARS PRIMA. LIBRI NOVM, DE MISTERIIS NATURÆ. . . . Theophrasti Paracelsi. ITEM. I. De Renouatione & Restauratione. II. De vita longa . . . Getruckt zu Cölln bey Arnoldi Birckmans Erben . . . 1570.
Sm. 4to., with woodcut portrait; vellum
Cologne, heirs of A. Byrckmann, 1570 1 0 0
- 77 **HERESBACH.** REI RVSTICAE LIBRI QVATVOR, VNIVERSAM RVSTICAM DISCIPLINAM COMPLECTENTES . . . ITEM, DE VENATIONE, AVCPPIO ATQVE PISCATIONE compendium . . . Auctore DD. Conrado Heresbachio . . . COLONIAE AGRIPPINÆ, Apud Viduam Ioannis Birckmanni. ANNO M.D.LXXIII . . .
Sm. 8vo., old calf, neatly repaired
Cologne, widow of J. Birckmann, 1573 1 1 0
Philip Miller's (author of the *Gardener's Dictionary*) copy, having his signature on the title-page.
- 78 **APIANUS (Petrus).** COSMOGRAPHIA . . . (Here a woodcut globe.) COLONIAE AGRIPPINAE, Apud Hæredes Arnoldi Birckmanni. M.D.LXXIV.
Sm. 4to., with the same diagrams, map, and letterpress as the edition of 1553; limp vellum
Cologne, heirs of A. Birckmann, 1574 1 10 0
The signatures are A—H in fours, I a single sheet of two leaves containing the map, K—S in fours.
- 79 **TRACTATUS DE MONETIS.** TRACTATVS VARIJ ATQVE VTILES DE MONETIS, EARVMQVE MVLTATIONE AC FALSITATE . . . COLONIAE AGRIPPINAE. Apud Theodorum Baumium . . . M.D.LXXIII.
Sm. 8vo., contemporary limp vellum
Cologne, T. Baumius, 1574 1 0 0
The names of the authors are: Gabriel Biel, Johannes Aquila, Bilibaldus Pirckeynherus, Martinus Garratus, Franciscus Curtius, Joannes Regnandus, Albertus Brunus, Carolus Molinaeus, Didacus Connarrunias, Henricus Hornmannus.
- 80 **BOISSARD (J. J.).** HABITUS Variarum Orbis Gentium. Habitz de Nations efrâges. Trachten mancherley Völcker des Erdskreytz. 1581.
Oblong folio, AN EARLY ISSUE, FINE PAPER, with EXCEEDINGLY FINE IMPRESSIONS OF THE 61 PLATES; a large and tall copy, newly bound in hogskin
[Cologne], 1581 14 0 0
- 81 — the same, a later issue. Oblong folio, with an additional leaf, being the dedication in German of Caspar Rutz of Mecheln to the reader; a clean copy in old calf, rebacked
1581 10 0 0
Copies of the later issue have the words "Cum Privilegio et Regio" added in right hand corner of the engraved title.
Collation:—Engraved title; dedication, 1 leaf; portrait of the artist; portraits of the two ladies Nicolea and Loyse; plates numbered 1-61.
- 82 **TAISNIER (Johannes).** OPVS MATHEMATICVM OCTO LIBROS COMPLECTENS . . . QVORVM SEX PRIORES . . . CHEIROMANTIAE THEORICAM, Praxim, doctrinam . . . continent . . . Authore D. IOANNE TAISNIERIO . . .
Folio, the imprint on the title slightly defective, with portrait of the author, physiognomical portraits and hundreds of WOODCUTS of the hand; old calf, rebacked
Cologne, 1583 1 16 0
The seventh book treats of Physiognomy, the eighth of Astrology.
- 83 **MAFFEIVS (Joh. Petr.).** IOAN. PETRI MAFFEII, BERGOMATIS, E SOCIETATE IESV, HISTORIARVM INDICARVM LIBRI XVI . . . ACCESSIT IGNATII LOIOLAE VITA . . . COLONIAE AGRIPPINAE, In Officina Birckmannica, sumptibus Arnoldi Mylij. ANNO M.D.XCIII . . .
Sm. folio, with a copperplate folding map; vellum
Cologne, Birckmann, 1593 1 1 0
3 *

- 84 HOGENBERG (Johannes). (*Title within an oval ornamental design, in the background a hunting scene containing men, animals, etc.*) QVADRVPEV̄ ac volatiliū; Florū præterea et Fructuum varij generis effigies ad viuū adumbratæ., camporumq₂ prospectibus exornatæ, cum aurisabris et pictoribus, tum literarum studiosis, artiumq₂ fautoribus haud ingratis, tabellis æneis incisæ ac diuulgate, per Joannem Hogenbergium, an^o: Salutis 1594. (*The same, below the circular design:*) Iohan Bussemecher excudit in Vbiorum Colonia.

Oblong 8vo., 19 plates (including the title) of Quadrupeds, Birds, various other animals, Plants, Fruit, etc., the backgrounds of the plates containing interesting landscape views, BRILLIANT IMPRESSIONS; an exceptionally large and tall copy; unbd. Cologne, J. Hogenberg, 1594

6 6 0

This copy has nearly double the number of plates contained in any other I can trace. Nagler and Brulliot, who mention a series of plates on this subject by the same artist, both agree in giving the number as 12, though Nagler, it is true, questions this. Evidently the existence of a title to the series was likewise unknown to these authorities.

Brulliot ascribes the work to Jean Nicholas Hoogenberg, who was born in 1500, and died, according to him, in 1554, though Nagler gives the date of his death as 1545. Here Brulliot is incorrect, while Nagler's account of the real author's life seems to tally with the date of the work catalogued above. According to Nagler, Johann Hogenberg or Hoogenberg worked in Cologne between 1590 and 1610, and, if this be correct, then the series under consideration represents some of his earlier work.

- 85 THYRAEUS (Petr.) . . . PETRI THYRAEI . . . DE DEMONIACIS . . . COLONIAE AGRIPPINAE, Ex Officina Mater. Cholini, sumptibus Gosuini Cholini. ANNO M.D.XCIII. — . . . DE VARIIS TAM SPIRITVVM, QVAM VIVORVM HOMINVM PRODIGIOSIS Apparitionibus . . . (*With the same imprint*). 2 works in 1 vol., sm. 4to., with annotations in ink; calf

Cologne, M. Cholinus, 1594

0 10 6

- 86 BRONIOVIUS (M.), Georgius a REICHERSDORFF, and G. WERNER. MARTINI BRONIOVII, DE BIEZDZFEDEA . . . TARTARIE DESCRIPTIO . . . Item TRANS-SYLVANIAE, AC MOLDAVIAE . . . descriptio GEORGII A REICHERSDORFF . . . Præterea, GEORGII WERNERI DE ADMIRANDIS Hungariæ aquis hypomnemation . . . COLONIAE AGRIPPINAE, In Officina Birckmannica . . . ANNO CIO IO XCV . . .

Sm. folio, with 4 double-page copperplate maps; mottled calf gilt, by Rivière

Cologne, Birckmann, 1595

2 0 0

COLLATION: †⁴ A—H⁴ I⁶; besides the 4 maps.

Augsburg (1468)

Günther Zainer, prototypographer

- 87 VALLIBUS (Hieronymus de). JESUIDA.

(Fol. 1a:) Ihesuida Hieronimi de vallibus paduani. | ad reuerendū in xpo patrē et dñm. dñm pe- | trum donato . . . | . . . | . . . | [M]Axime celicolum supā q' celfus in aula | Eterno imperio fupes . . . | . . . (Fol. 10b:) . . . | Brachia aperta dedi frontē q̄s ad oscula flexi |

Sm. folio, Gothic letter, 10 leaves, 24 long lines to the page, without signatures, catchwords, and foliation; a fine copy in dark morocco extra, gilt edges [Augsburg, G. Zainer, about 1470]

9 9 0

VERY RARE. It is the first edition of a short sacred epic, written about 1430, which was reprinted several times after Zainer's edition above described. One of the most significant tokens of its rarity is afforded by the description of it as a quarto in Hain, Brunet, and Graesse. The first had probably seen a copy in which the margins were cut down, and the other two copied him without having ever seen the book. Hain *15838; not in Proctor.

- 88 ISIDORUS HISPALENSIS. ETYMOLOGIAE.

(Fol. 1a:) ISIDORI. IVNIORIS. HISPALENSIS. EPISCOPI | EPISTOLA. AD. BRAVILIONEM. CAESARAVGV- | STANVM. EPISCOPVM. INCIPIT. FELICITER. | . . . (Fol. 4a:) . . . | ISIDORI. IVNIORIS. HISPALENSIS. EPISCOPI | LIBER. ETIMOLOGIARVM, AD BRAVILIONEM | CESARAVGVSTANVM. EPISCOPVM. SCRIP-

TVS. INCIPIT FOELICITER. | . . . (On fol. 126b is a large circular woodcut diagram, inscribed at the top, "Stemma Stirpis Humane." The following leaf (127) is occupied by two woodcut trees of consanguinity and affinity. Fol. 260a:) . . . | . . . Per Gintherum zainer ex | Rentlingen progenitum. literis impressi ahenis. Anno | ab incarnatione domini. Millefimo Quadringentesimo | Septuagefimosecundo. Decimanona die Mensis. nouëbris. | (Foll. 261-264 contain the table in double columns, the first line of which is:) Capitula in librum primum

Sm. folio, Roman letter, 264 leaves, 38 long lines to the page; without signatures, catchwords and foliation; painted capitals in red and blue, and rubrications; fol. 127 slightly cut into, and the foremargins of this and the preceding leaf soiled; in the original oak boards, leather back

Augsburg, G. Zainer, 1472 12 12 0

THE FIRST BOOK PRINTED IN GERMANY IN ROMAN LETTER, and though it is probably not the first edition of the work, certainly the first dated edition. Schelhorn notes that he has compared the neat and elegant Roman types with those of Jenson's Quintilian, 1471 (a book which he never examined "without delight and admiration") and thought they might vie with them in beauty. As Dibdin remarks, "this praise is a little too vehement; notwithstanding the types of this impression do great credit to Gunther Zainer." Hain *9273; Proctor 1532.

89 PSALTER, ETC.

(Fol. 1a:) Prologus beati jeronimi pfbiteri jn pfsalte | riü . . . | . . . (Fol. 54a:) . . . | Explicit trāflacio foliq' orū siue pfsalterij beatissimi | Ieronimi eusebij pfbiteri. qd' ad peticōnē soffronij | trāstulit vt i eplā ante pfsalteriū impfisa pmittit̃ zc

Sm. folio, Gothic letter, 54 leaves, 33 long lines to the page; purple morocco, gilt edges [Augsburg, G. Zainer, about 1472]

7 7 0

This is considered by Hain to be a production of Günther Zainer's press. There may be, however, reasons against it. The forms of the letters, both capital and minuscule, are the same as we see in the Speculum and the Ars Moriendi of that printer; but they seem to be somewhat coarser and closer—perhaps worn away by use, but in any case evincing a ruder stage of the typographical art than the other two books. We cannot regard it as earlier than the Speculum, and therefore we might guess that Günther Zainer was not the printer.—The page of type in the Speculum and the Ars is 206×124 mm., containing 35 lines; here it is 191×116, containing 33 lines of type. Thus, even if the page had been extended to 35 lines, it would still be proportionately smaller than a page of the other two books.

Sanguis and sanguinis are always spelt with a w instead of a v.—The paper-mark is the bull's head. Hain *13470; Proctor 1574.

90 GERMAN BIBLE. FOURTH EDITION.

(Fol. 1a blank; 1b col. 1:) . Hie habet an das Register. | . . . (Fol. 2a, headline:) Das erst Blat (The same, col. 1:) . Hie höbet an die Epistel des heyligen | priesters sant Iheronimi . . | . . . (Fol. 6a, col. 1:) . . . | . Eyn end hat die vorred. vnd hebet an | das buch Prefith oder Genefis . . | . . . (Fol. 532a, col. 2:) . Dif; durchleuchtigost werck der ganczen | heyligen gefschrift. genandt die Bibel fur | all ander vorgedrucket teütsch biblen. lau | terer. klärer. unnd warer nach rechter ge | meinen teütsch dañ vorgedrucket. hat hie | ein ende. In der hochwirdigen keyserlichen | stat Augspurg . . . | . . .

Folio, Gothic letter, 532 leaves printed in double columns, 58 lines to the column, without signatures; with FINE WOODCUTS within large capitals, coloured by a contemporary artist, and painted initials; oaken boards, covered with stamped calf; A FINE COPY Augsburg [G. Zainer, about 1475]

72 0 0

An extraordinarily fine specimen of early printing and one of the best productions of Zainer's press. It is besides remarkable for its

£ s. d.

woodcut initials; they number 73, of which 57 (one at the beginning of each book) are historiated with figures. William Morris, whose copy fetched £80 in 1898, regarded it as "a very remarkable book as a work of art," and considered the historiated initials as, on the whole, the best of the period.

Commencing with an unnumbered leaf, the book is foliated in two series, I—CCCCxxi for the Old Testament and I—Cx for the New Testament—532 leaves in all. Between foll. 185-6 is an unnumbered half leaf on which is printed on one side the prayer of Manasseh. It was most probably inserted after the book was printed. The headings to each book are printed in red. The version seems to be a revision of that used in the earlier editions. Hain *3133; Proctor 1577.

91 MARGARITA DAVIDITICA.

(Fol. 1a blank; 1b:) . Registrum expositionum libri psalmodum . . . | . . . (Fol. 3b, with an elaborate strap-work initial I:) IN nomie sanctissime ⁊ indiuidue trinitatis . . . | . . . (Fol. 4a:) . Incipiunt tituli psalmodum | rum et expositio eorum. | PROpheta. | . . . (The P being a large ornamental woodcut letter attached to a floral border. The text ends on fol. 124b, line 15:) modum literalem feliciter finit.

Sm. folio, semi-Gothic letter, 124 leaves (the first three unnumbered, the remainder foliated ij-cxxij), 31 to 34 long lines to the page; without signatures and catchwords; russia, neatly rebaked, with the Wodhull arms

[Augsburg, G. Zainer, about 1475]

7 0 0

Hain-Copinger *10754; Proctor 1582.

92 GREGORIUS MAGNUS. EPISTOLAE.

(Fol. 1a, col. 1, lines 1-7, printed in red:) . In nomie dñi nostri Ihesu cristi. | Incipiunt capitula libri sequētis | ex registro sancti Gregorij pape | vrbis rome Inditione nona que | fuit ordinatiōis ei⁹ prima. id est | Anno dñice incarnatiōis quinz | gentesimo nonagesimo secūdo. | (Fol. 11a, headline:) Pars. I. Fo. 1. (The same, col. 1:) Symbolum sancti gregorij de | fide sancti trinitatis | . . . (Fol. 164a, with foliation CLIII, col. 2:) . . . | . Liber Epl'arum beati Gregorij Pape p | Aplice ecclesie ofseruatione. Feliciq; regimi | ne. Ad sanctos aliosq; catholicos prelatos | missarum. Vnde etiam decreti liber originē | fumpfit. Feliciter explicit. Pro fine cui⁹ fit | laus & gloria Xpo Amen |

Folio, 164 leaves, printed in Roman type, double columns, 59, 60, and 61 lines to the column; with several woodcut initials; a fine, large, and clem copy in the original oak boards, covered with stamped pigskin

[Augsburg, G. Zainer, about 1476]

16 16 6

With an inscription within the lower cover: "Iste liber attinet mōstio Tegūsee, 1477." Hain *7991; Proctor 1553 (not in the British Museum).

Johann Schüssler, 1470

93 PETRUS DE CRESCENTIIS. LIBER RURALIUM COMMODORUM.

(Fol. 1a:) Petri de crescentijs ciuis . Bononienfis | epistola in librū comodorū ruralium, | [V]enerabili in xpo patri . et domio spali . viro | . . . (Fol. 209a:) . . . | Petri de crescentijs ciuis bononū . ruraliū omodorum libri duodecim | finiunt feliciter p iohannē Schūfzler ciuem augustenfem impressi . | circit' xiiij . kalendas marcias . Anno vero a partu virginis salutifez | ro Millefimo quadringentesimo et septuagesimoprimo ⁊c . | (Fol. 210 a blank, cut away)

Sm. folio, Gothic letter, 209 printed leaves, 35 long lines to the page; without signatures, catchwords, and foliation; a large copy, with uncut leaves, in the original binding, rebaked, covered with stamped leather, with metal centre and corner pieces

Augsburg, J. Schüssler, 1471

15 0 0

FIRST EDITION of a celebrated work, and the second book printed by Schüssler, the productions of whose press, all in the same type, only number about ten. Hain-Copinger *5828; Proctor 1590.

94 THERAMO (Jacobus de). BELIAL.

(Fol. 1a:) Rennerendi patris domini Jacobi de Theramo Compendiū pbreue | Consolatio peccatorum nuncupatum: Et apud nonullos Belial vocitatum . . . Incipit feliter (sic) | . . . (Fol. 115b:) . . . | Explicit lib' belial nūcupat⁹ al's pctoꝝ cōsolatio Per Ioh'. Schu'ffle' | ciuē Aug'. impfius. Año dñi M^occccxxij. Iulij vero Nonas vj. | (Foll. 116-118 blanks, cut away)

Small folio, Gothic letter, 115 leaves [a-i¹⁰ k⁸ l¹⁰ m⁷], 35 long lines to the page; the foremargins waterstained and plain portions of the last two leaves mended; vellum

Augsbury, J. Schüssler, 1472 12 12 0

FIRST DATED EDITION of a very celebrated book.—The paper-mark is a very long one: a bull's head surmounted by a pole and flower, the pole continued downwards below the head and ending in a cross. There is also a princely crown.

Not in Hain; Copinger 5791; Proctor 1597.

*Johann Bämle, 1472*95 GREGORIUS (S.). DIALOGI, ETC., *Germanicè*.

(Fol. 1b contains a fine WOODCUT, in contemporary colouring, of SS. Gregory and Peter Diaconus engaged in conversation. Fol. 2a:) Hie facht an das buch das der heylig vatt und bapst factus | Gregorius felbs gemacht hat vō den heyligen . . . | . . . vnd | haiffet das buch in latein liber dyalogorum . . . | . . . (Fol. 139b:) . . . | Hye hatt ain end das puch genant dyalogus. | sancti Gregory pape. Vnd das ward gedruckt | . . . M.cccc.lxxij. jar. | (Fol. 140a:) [H]Ie hebt sich an das puch der pein der felen . . . | . . . (Fol. 193a:) Expliciunt excepta (sic) de tractato (sic) quatuor. | nouiffimorum. Anno. M. cccc. lxx.ij. jar. |

Sm. folio, Gothic letter; 193 leaves, 29 long lines to the page; without signatures, catchwords, and foliation; a very fine copy in the original oak boards covered with stamped goatskin, with clasp

[Augsburg, J. Bämle] 1473 84 0 0

96 — the same. Sm. folio, equally as fine but not so large, and having a few small wormholes at beginning and end; the WOODCUT UNCOLOURED; in a well-preserved sixteenth century binding of oaken boards, covered with stamped pigskin, with clasps; from the Buxheim library

1473 63 0 0

EXTREMELY RARE. A beautiful example of typography which was undoubtedly printed by Johann Bämle, in the monastery of SS. Ulrich and Afra according to Proctor.

This book disputes with the 1473 edition of *Alexander Magnus* the claim to be considered the first book illustrated by the Bämle artist. Both works were issued by Bämle in the same year, but while the *Alexander Magnus* has been mentioned by some authorities—probably because of their not having seen this volume—as the first illustrated work published by this printer, the *Gregorius* has never been described by bibliographers from the point of view of its artistic interest as an early woodcut book.

The full-page woodcut mentioned above has all the characteristic touches of the Bämle artist. The large hands, rather out of proportion to the remainder of the figure, the marked curvature of the lines and the awkward way in which the head is joined to the shoulders,

signal it out in an unmistakable manner. But despite these defects, common in such early efforts of the German wood-cutter, the woodcut is undeniably effective. The identity of this artist has never been



95-96. S. GREGORIUS, *DIALOGI* [AUGSBURG, BÄMLER], 1473
(Slightly reduced)

settled. It is suggested by some that Bämle himself illustrated his own works, but, although he is mentioned in 1466-68 as "Johann Bamler de Augusta rubricator," there seems very little proof to support this conjecture. Hain *7970; Proctor 1605.

* * * See illustration on opposite page.

97 AUSLEGUNG DER HEILIGEN MESSE.

(Fol. 1a blank. On the reverse a large woodcut, 185 × 122 mm., of the Meeting of Mary and Elizabeth. Fol. 2a:) SEquitur expositio missæ multū vti | lis pro regentibus curam animarū | clericis simpli-
cibus necnon et lay | cis qui se informare possunt ex eadem salu |
tifera expositione, vt patet in processu. | . Hyenach volget gar ein
lobliche heylfame aufs | legung der heyligen messe . . . | . . . (Fol.
66b contains a large woodcut, 185 × 123 mm., of the Crucifixion with the
Virgin and S. John. Fol. 105a:) . . . | . . . Gedruckt zū Aug' |
spurg. Vnd vollendet an Freytag vor sant Luceyen tag | Anno domini.
M.cccc.lxxxiiij. Iare. | (The reverse blank)

Sm. folio, Gothic letter, printed in red and black, 33 long lines to the

**Epistola prelibaticia in sequentis
operis commendationem breui'
bus absoluta incipit foeliciter: .**

**Salemonis ecclesie Constantiensis
epi glosse ex illustrissimis collecte
auctoribus incipiunt foeliciter: .**



ATINE
quidem loq
& proprie-
als apte nō
solū oratori
bus: verum
etiā in cōmu-
ni preceptū
est omnibus
Nam nisi et
hec diligenti

adnotatione obseruata scz fuerint: ineptias



in omnibus
gētibus ideo
prior est lite-
rarū . pro eo
q̄ ip̄a prior
nascentibus
vocē aperiat
Abba sūrum
nomen signi-
ficat autem
traductū in
latinum pater . Ab alto celo vel mari id est

latinum pater . Ab alto celo vel mari id est

98-99. SALEMO, GLOSSAE [AUGSBURG, MONASTERY OF SS. ULRICH AND AFRA, C. 1474]

(Portion of page only, much reduced)

page; without signatures, catchwords, and foliation; with two FULL-PAGE
WOODCUTS, as described above, in contemporary colouring; slightly water-
stained and some leaves a little discoloured; a large and sound copy in
boards, vellum back

Augsburg [J. Bämle], 1484 33 0 0

Hain *2144; Proctor 1628.

Monastery of SS. Ulrich and Afra, 1473

98 SALEMO, Episcopus Constantiensis. GLOSSAE.

(Fol. 1a, col. 1:) Epistola prelibaticia in sequentis | operis commen-
dationem breui- | bus absoluta incipit foeliciter: . | . . . (The same,
col. 2:) Salemonis ecclesie Constantiensis | epi glosse ex illustrissimis
collecte | auctoribus incipiunt foeliciter ✥ | . . . (The work finishes on
fol. 287b, col. 2, line 51:) cogitationis ut supra: (Fol. 288 blank.)

Folio, Roman letter, 288 leaves, double columns, 55 lines to the
column; without signatures, catchwords, and foliation; numerous WOOD-
CUT INITIALS; bds.

[Augsburg, Monastery of SS. Ulrich and Afra, about 1474] 30 0 0

SALEMO, Glossae, *continued* :—

£ s. d.

The outline woodcut initials, which each measure 60 × 54 mm., are very fine specimens of the kind. They comprise a complete alphabet, repeated. They were afterwards used in the Rampigollis printed by Ludwig Hohenwang.

Hain-Copinger *14134; Proctor 1636.

- 99 — the same. Folio, a larger copy, having most of the woodcut initials in good contemporary colouring; in the original binding of thick wooden boards covered with stamped leather, repaired a little *About 1474* 31 10 0

On a flyleaf is an eighteenth century bookplate of the Monastery of SS. Salvator and the Holy Cross at Polling (Bavaria).

* * See illustration on page 41.

100 SERMONES QUADRAGESIMALES.

(Fol. 1a:) Feria quarta cinerū ex euangelio | [C]Vm ieiunatis Math'. vi. Bernardus in quodam | . . . (Fol. 47b, lines 27-28:) Deo autem et omnium donanti cuius dictioni cuncta sunt | subiecta. gratiarum infinitas referamus actiones. | (Fol. 48 blank)

Sm. folio, Roman letter, 48 leaves [a-d¹⁰ e⁸], 38 long lines to the page; without signatures, catchwords, and foliation; some leaves waterstained and a few wormholes at the beginning; bds., lettered "Bernardus typ. Mantelin circa 1468."

[Augsburg, Monastery of SS. Ulric and Afra, about 1474]

3 10 0

VERY RARE. It is unmentioned by Hain. Mr. Copinger remarks, "The true title seems to be 'Iter viatoris per quadragesimam.' Printed under Pflanzmann's direction from a copy in the handwriting of Conradus von Schenkstain, according to a contemporary note in the Cambridge copy." Not in Hain; Copinger 5002; Proctor 1637 (not in the British Museum).

Anton Sorg, 1475

101 AUGUSTINUS. QUINQUAGINTA.

(Fol. 1 contains a list of chapters. Fol. 2a:) Incipit liber beati Augustini episcopi, qui vocatur quinque | ginta . . . | . . . (Fol. 92b:) Anno dñi. M.cccc. lxxv. circū kal' Februarij Impreſſus est | liber iste ad honorem dei. P Anthoniū Sorg In Augusta. |

Sm. folio, Gothic letter, 92 leaves, 38 lines to the full page; without signatures and foliation; with red painted capitals and rubricated throughout; a fine, large copy, with uncut foremargins; half russia

Augsburg, A. Sorg, 1475

8 8 0

Hain *1987; Proctor 1641. This was probably the first book printed by Sorg.

102 DIE NEUE EHE, etc.

(Fol. 1 and 2a, blank. Fol. 2b:) Hie hebt sich an der anfang der newen ee, vnnd das | paffional von ihesu vnd marie leben. | . . . (Below begins the list of contents which ends on fol. 3a. Fol. 3b blank. Fol. 4a:) Hie hebt sich an die new Ee vnnd das paffional von Ihesus | und Marie leben gancz vnd gar gerecht als vns die lerer ha= | ben geschriben die hernach genant werden. | . . . (The text runs on to fol. 115b, the remaining 41 leaves and 10 woodcuts being missing)

Sm. folio, Gothic letter, 115 (of 156) leaves, 39 long lines to the page; with curious initials and 65 (of 75) WOODCUTS scattered throughout the text; portions of 3 leaves torn away and replaced by blank paper; a very tall copy with large margins in vellum, with several UNCUT leaves

Augsburg, A. Sorg, 1476 50 0 0

ONE OF THE RAREST OF ALL THE BOOKS PRINTED BY SORG; unknown to Brunet or Graesse.

The woodcuts contained in this work are splendid specimens of early German wood-engraving. They illustrate well-known scenes

from the New Testament, such as the Annunciation, the Flight into Egypt, the Adoration of the Magi, Jesus in the Temple, Christ tempted by Satan, etc.

The great similarity between the cuts in this book and those in the *Alexander Magnus*, also printed by Sorg, in 1480 (see no. 105) leads one to the conclusion that they were executed by the same artist.

In a complete copy, the history of the life of Christ ends on fol. 117. On fol. 118 begins the Legend of the three Holy Kings which ends on fol. 156 as follows: "Disz büchlin . . . hat getrukt Anthonius Sorg burger zu Augspurg und hat dz geendet an montag nach sant Franciscen tag. des iars da man zalt von xpi gepurt tausent vierhundert vñ sechs und fybenzig iare." Hain-Copinger *4057; Proctor 1647.

* * See illustration below.



102. DIE NEUE EHE, AUGSBURG, SORG, 1476

103 BONAVENTURA (S.). SPECULUM BEATAE MARIAE VIRGINIS.

(Fol. 1a :) Incipit speculum beate marie vginis | cōpilatum ab humili fratre bonaventura | . . . (Fol. 50a :) . . . | . . . | . . . p fidedignū virum Anthoniū Sorg concinē | Auguſtenſe; q̄z diligent' impreſſas. Anno ſalutifere incarnatiōis | xpi. m.cccc. lxxxvij. Vigefima die mēſis Septembris |

Sm. folio, semi-Gothic letter, 50 leaves, 38 long lines to the page, with ornamental WOODCUT INITIALS in outline; without signatures, catchwords, and foliation; a good sound copy in half morocco Augsburg, A. Sorg, 1477 Hain *3567; Proctor 1651 (not in the British Museum).

5 5 0

104 BOCCACCIO DE CLARIS MULIERIBUS (German version by Heinrich Steinhöwel).

(Fol. 1a :) . Hyenach folget der kurz3 ſyn von ettlichen frauen | von denen johannes boccaccius in latein beſchriben

BOCCACCIO, Von ettlichen Frauen, *continued* :—

£ s. d.

| hat vnd doct̃or heinricus stainhöwel geteütschet | . Ca. .i.
von Eua an dem .i. blat. | . . . (*The table ends on fol. 5b,*
and on the following page commences the dedicatory epistle :)



104. BOCCACCIO, VON ETTLICHEN FRAUEN, AUGSBURG, SORG, 1479

DER durchleüchtgften Fürstin | vnd frauen frau Elienorij
her | ogin ze österreych . . . | . . . (*Fol. 9a :*) Das .i. blat |
. . . (*Fol. 147b :*) . . . | . . . Gedruckt vnd vol | enndet in
d' stat Augspurg vō | Anthoni Sorgen An freytag | nach

f. s. d.

fant Valenteins tag | Anno ꝛc. lxxix. jare. | (Fol. 148 blank)

Sm. folio, *Gothic letter* (type 2), 148 leaves, the last blank [a⁸ b-p¹⁰], 31-33 long lines to the page; without signatures and catchwords, but every leaf foliated except the first eight; with 79 MAGNIFICENT SPIRITED AND CURIOUS WOODCUTS, BY AN EARLY MASTER; a few leaves very slightly wormed; a REMARKABLY LARGE, FINE, and CRISP COPY, in a contemporary binding of oaken boards, covered with leather, stamped with designs of roses and heart-shaped fleurs-de-lis, rebacked Augsburg, A. Sorg, 1479 160 0 0

EXTREMELY RARE. It is rarer than the edition of Ulm (1473) and contains one or two more cuts. One of the cuts is very curious; it represents Pope Joan giving birth to a child in the midst of a procession. The book was dedicated by Steinhewel to Elinor the Scottish Archduchess of Austria. Hain *3335; not in Proctor; Pellechet 2477 (the only copy mentioned is that in the Bibliothèque Nationale, which wants 21 leaves).

* * * See illustrations on opposite page.

105 ALEXANDER MAGNUS. HISTORI VON ALEXANDER.

(Fol. 1 missing. Fol. 2a:) . Hienach volget die histori von dē groffen Al | lexander wie die Eusebius beschribē hat . Zū dē | ersten doctōr hartliebs von münchen vorrede . | . . . (Fol. 155b:) . . . | . . . Ge | druckt vnnd volenndet durch Anthoni Sorgen in der | keÿßerlichē stat Augspurg. Am montag nach vnfers | herren fronleichnams tag . Anno ꝛc Imlxxx . | (Fol. 156 blank).

Sm. folio, printed in *Gothic characters*; 155 (of 156) leaves, 33 long lines to the page; without signatures, catchwords and foliation; with a curious large WOODCUT INITIAL S and numerous smaller ones in outline, besides 26 WOODCUTS scattered throughout the text, coloured by a contemporary hand: fol. 1, containing the large portrait of Hartlieb, missing, the outer plain margin of fol. 2 torn, the lower portion of fol. 13 torn away, the woodcut on fol. 65a defective and that on fol. 83a slightly so; a few leaves at end stained, but with the above exceptions a sound and large copy in the original oaken boards covered with stamped leather; the binding in a very worn condition; with an engraved bookplate of the Abbot of the Benedictine Abbey of Thierhaupten, near Augsburg, dated 1667 Augsburg, A. Sorg, 1480 28 0 0

A work of great rarity of which only a few copies, and those mostly imperfect, are known.

The woodcuts contained in this volume are illustrations of well-known incidents in the life of Alexander the Great. They are specimens of some of the earliest work executed by German wood-engravers, and are remarkable for great artistic power and force of expression.

The romance itself is very ancient, but it does not seem quite clear upon what authority it is attributed to Eusebius by Dr. Hartlieb. The name of the original author is unknown, for the Greek text which has reached us is a version by Simeon Sethus from the Persian, in which the work is attributed, but falsely, to Callisthenes or Antisthenes. From the Greek it was translated into Latin by Julius Valerius, by some called Æsopus, in a style only rivalled by the famous *Epistolæ Obscurorum Virorum*. This romance soon became exceedingly popular, and appears to have been translated into several European languages.

Hain *788; not in Proctor; not in Pellechet.

106 AESOPUS. FABULÆ.

(Fol. 1a blank; 1b has the large figure of the Fabulist, with the name ESOPVS over his head. Fol. 2a:) . Vita Efopi fabulatoris clariffimi e greco | latina per Rimicium

ÆSOPUS, continued:—

£ s. d.

facta . . . | . . . (This heading in four lines of missal-type,
is followed by the text in ordinary type:) [Q] Vi per omnem
vitam studio | . . . (Fol. 27a:) · Primus | · Incipit

¶ Quartus.



bus una alijs astutior: experta omnes dolos atque sic di-
xisse fertur. Veni fugite simplices et inoccine aues et ab hac p-
tinus vos eripite fraude: quam si placet cognoscere ad eius
opera caste intendite: quia quas fraude cepit morsu occi-
sas intumba reponit. ¶ Monet hec fabula indubie fieri pos-
se ab vnus consilio multos liberati

¶ Fabula viij. de homine fallaci et veraci et de simijs



i iij

fabularum liber primus | . . . (*Foll. 120-128 wanting. Fol. 129b, last line:*) dolus dolo est illufus. · Finis diuerfarū fabularū. (*Fol. 130 blank.*)

Sm. folio, *Gothic letter*, 121 (of 130) leaves, long lines of varying number (34, 35, and 36 to the full pages) with 182 GRAND WOODCUTS (not including the 12 which are missing by reason of the loss of the nine leaves above specified); without numeration but with signatures; a very fine, large, and sound copy in green morocco

[Augsburg, A. Sorg, about 1486] 100 0 0

A BOOK OF EXTREME RARITY, perfect or imperfect: there can hardly be two copies in such marvellously fine condition as this one.

"The woodcuts in this *Æsop* are from the same blocks as in the first edition, and are amongst the very best of the school of Ulm and Augsburg; itself the best school of German Gothic woodcuts. The designs are admirable for force of expression both of feature and action; the accessories are most interesting and full of character; and in short the story is always told in the most direct and the clearest manner that the limited method (which is the best and most ornamental method for book decoration) will allow of. The cutting is worthy of the designs, the lines being always firm and rich, and never cut away; and everything necessary is done unflinchingly. Some of these cuts seem by the same hand as those of John Zainer's '*Boccaccio de claris Mulieribus*'; who again may have designed at least some of those of the '*Speculum Humanæ Vitæ*', printed by Gunther Zainer." — *William Morris.*

The signatures are A-P in eights and Q in ten leaves = 130 leaves, of which there are missing here P₈ and Q₁₋₈. Hain *326 = 325 = 268 = 289? He gives no conjecture as to the printer's name. Proctor 1723.

** See illustration on opposite page.

107 BREYDENBACH. REISE INS HEILIGE LAND.

(*Fol. 1a:*) Die fart oder reyß über mere | zû dem heyligē grab vnfers her | ren Ihesu cristi gen Iherusalem | Auch zû dem heyligen iunckfra | wen sant Katherinen grab auf | dem berg Sinai- | (*Fol. 193a:*) . . . | . . . durch Anthonio | Sorgen jnn der keyßerlichen statt Augspurg gedrucket . | Im jar vnfers hailf'. Taufent vierhundert vnd lxxxvij | Am abend Ieorij des heiligen martters Enndet sich hye | feligklichen . | (*The reverse blank. Fol. 194 a blank, cut away*)

Sm. folio, *Gothic letter*, 193 leaves, 38 long lines to the page; with signatures (a-b⁸ c-z (including w) in alternate sixes and eights, A-B⁸ C⁷), but without catchwords and foliation; with 8 WOODCUTS in contemporary colouring and numerous WOODCUT INITIALS, many of which are also coloured; some contemporary MS. notes in the margins; a good copy in dark blue morocco gilt

Augsburg, A. Sorg, 1488 16 16 0

Hain-Copinger *3960; Proctor 1705.

Johann Schönsperger, 1481

108 JOHANNES FRIBURGENSIS. SUMMA CONFSSIONUM, *Germ.*

(*Fol. 1a:*) Hie hebt sich an dz büch | genannt summa Iohan | nis vnd dye gezogen ist | auf; dem heyligen decret | büch | (*On the reverse a large woodcut.*) (*Fol. 165a:*) . . . Hie endet sich Summa Iohannis . . . die hat getruckt Hans Schönsperger, an freytag nach sant Katherina tag. In . . . Augspurg. Anno. zc. M.cccc. vñ in dem. lxxxix. jare . . . (*On the reverse begins the table, which finishes on fol. 175b. Fol. 176 a blank, cut away.*)

Sm. folio, *Gothic letter*, 175 printed leaves (sigs. a-v in alternate

JOHANNES FRIBURGENSIS, *Summa Confessionum, continued*:—

£ s. d.

eights and sixes, w⁸, x-z⁶, A⁹); with a fine large WOODCUT, in contemporary colouring, of the Trinity on the reverse of the first leaf, and ORNAMENTAL INITIALS; some writing on the first page; a fine copy in a contemporary binding of oaken boards, covered with stamped leather, rebaked

Sold

Augsburg, J. Schönsperger, 1489
A very rare specimen of Schönsperger's press. Hain-Copinger *7374; Proctor 1774.

109 VORAGINE (Jacobus de). *LEBEN DER HEILIGEN (SOMMERTEIL)*.

(Fol. 1a:) Hye hebt sich an das summer | teyl der heyligen leben vnd zu dē | erften vō dem heyligen lerer vnd | bischoff sant Ambrosio | (On the reverse a full-page woodcut (slightly defective) in compartments. Foll. 42, 67, 72, missing. Fol. 268b, colophon, col. 1:) . . . | gedrucket vnd volendet Hanns | Schönsperger | zū Augspurg am | dornstag nach sant Margareten | tag Nach cristi geburdt. M.cccc. | vnd in dem xciiij. jare. |

Sm. folio, Gothic letter, 265 (of 268) leaves, double columns, 42 lines to the column; signatures and foliation; with over 120 CURIOUS WOODCUTS of archaic character, in contemporary colouring; the first two leaves defective and mended, and some at the end slightly waterstained, otherwise a good sound copy; vellum

Augsburg, J. Schönsperger, 1494

Sold

EXCESSIVELY RARE. There is no copy in the British Museum nor in the Bodleian Library. Hain says that nothing is known of the first volume (Winterheil).

COLLATION:—a-z (including w) in eights; aa-gg in eights; hh and ii in sixes; kk, seven leaves; besides the first leaf. Of these, f₁, i₃, and i₇ are missing from the above copy. The leaves are correctly foliated from the third (ccciii) to the end of the book (ccccclxxviii). Hain *9983.

110 BUCH DER KUNST geistlich zu werden.

(Fol. 1a, intitulation:) Ein loblich büchlin von der | Gemahelichafft so sich zwischen Got vñ | der sele macht gar nützlich vnd fruchtper | lichen zelesen ist. | (On the reverse, a full-page cut with a Hebrew inscription. Fol. 2a:) Hie nach volget ein büch der kunst. da | durch d'weltlich menich mag geŷlich | werden . . . | . . . | (Fol. 95b, colophon:) . Das loblich vnd nützlich büchlin hat getruckt | Hanns schönspurger zū Augspurg vnd volendet | an sant Ambrosius tag . . . | . . . M.cccc. vnd in dem. xcvij. jar. | (Fol. 96, a blank, cut away)

Sm. 4to., Gothic letter (types 4, 6), 95 printed leaves, 26 long lines to the page, with signatures (a-l⁸ m⁷), but without catchwords and foliation; with 106 curious WOODCUTS of archaic character (average size 94 × 81 mm.); 2 leaves (b₈ and c₁), in facsimile; a little waterstained and soiled, and a few wormholes in some leaves; russia; VERY RARE

Augsburg, J. Schönsperger, 1497

42 0 0

This copy has the book-label of Ambroise Firmin Didot, who remarks in his *Catalogue Raisonné*: "Cet ouvrage, qui, dit l'auteur, au commencement, est traduit du latin, paraît du même genre que le *Miroir de l'âme*, ou bien que le *Speculum humanæ salvationis*. Les 104 [106] gravures sont plus anciennes que la date de l'édition et se rapprochent de celles des xylographes allemands. Quoique l'exécution en soit très-groissière, elles ont une grande naïveté. On voit par ce volume quelle a été la rudesse des débuts artistiques de l'habile éditeur des livres à gravures de l'empereur Maximilien." The cuts are from the same blocks and close copies of those in the edition printed by Johannes Bämler in 1491 (Hain *4038). Hain-Copinger *4039; Proctor 1789.

* * See illustration on opposite page.

111 HIERONYMUS (S.). *LEBEN DER HEILIGEN ALTVÄTER*.

Smallest folio, Gothic letter, an imperfect copy, comprising 236 (of 284) leaves, printed in double columns, with signatures; with about 230 WOODCUTS in contemporary colouring; some leaves slightly defective; wooden boards covered with pigskin (Augsburg, J. Schönsperger, 1497)

6 6 0

VERY RARE. This copy begins on b₂ and ends on Q₇. Hain *8608; not in Proctor.

112 TEWRDANNCK. SECOND EDITION. (Title:) Die geuerlicheiten vnd eins teils | der geschichten des loblichē streit | baren vnd hochberumbten helds | vnd Ritters

Tewrdannekhs. (*On the reverse :*) Mit gnaden, vñ Priui legien . . . (*Fol. 2a :*) Aller gnedigister herr . . . (*as in the first edition. Colophon :*) Gedruckt in der Kayserlichen Stat Augspurg durch den Eltern Hansen Schönsperger in Jar Tausend fünffhundert vnd in Neuntzehenden.

werdt. wañ er ist so edel vnd hochwirdig dzman sem mit ganzem hertzen begeren sol Darumb hör ein gleichnuß die dem thoriheyt zū gehöret.

Es jaget ein jeger emen affen mit semē hundē der lieff bey einem wasser in dem er sein pildnuß ersabe vñnd vergaß damit des jegers nach jagen vnd saß da selbs mider vnd spilet gegen semē pilde also lang vñtz in der jeger vngewarnet nam vnd warff in den hunden für die in mit grymmen zer-rissen vñnd ertöten.



110. BUCH DER KUNST, AUGSBURG, SCHÖNSPERGER, 1497

Sm. folio, with the same 118 woodcuts as in the first edition ; fine and large ($14 \times 9\frac{1}{2}$ in.) ; in old French red morocco extra, gilt edges (by Derome le jeune)

Augsburg, J. Schönsperger, 1519 50 0 0

This copy has a beautifully written list of illustrations, in French, occupying five leaves, inserted at the end.

First published edition, and still, notwithstanding its inferiority

to the first issue, a splendidly fine and handsome book. The imperial privilege to the printer appeared for the first time in the 1519 edition. Proctor 10939.

Erhard Ratdolt, 1486

- 113 DIURNALE AUGUSTENSE. Diurnale scd'm Ritum ecclesie Augusteñ . partis Estiualis de tempore et de sanctis : vna cum Psalterio et Comuni. (*On fol. 2a :*) Reuerendissimus . . . Christopherus eps . Augustesis . . . hos libellos . . . per . . Erhardum Radolt . . . imprimi fecit . . . (*Colophon :*) Finit diurnale pro ritu chori Augusteñ . ecclesie . . . Auguste vindelicorū . Anno . . . Milesimo quingentesimo vicesimosecundo.

12mo., Gothic letter, printed in black and red, the title entirely in red ; with a woodcut of the arms of the Bishop, and two other cuts ; one leaf (E₆) slightly defective ; in the original oaken boards covered with pigskin, with clasps
Augsburg, Ratdolt, 1522

5 5 0

VERY RARE. The Diurnale is so much of the Breviary as contains the daily offices (exclusive of the nocturns). This edition is apparently not mentioned by the bibliographers.

COLLATION : [a⁸ b⁴ c⁴] A-G⁸ H⁶ Aa-Tt⁸ Vv⁴ AA-FF⁸.

Johann Froschauer, about 1494

- 114 MANUALE PAROCHIALIUM SACERDOTUM.

(*Fol. 1a, title :*) Manuale Parrochia | lium Sacerdotum. | (*Fol. 1b :*) . Capitula contenta in hoc libello . | . . . (*Fol. 2a :*) . Incipit Manuale par- | rochialium sacerdotum . | . . . (*Fol. 17b :*) . . . | Impreßum Augufte per Iohannem | Froschauer. Anno dñi. M. cccc. xcix. | (*Fol. 18 blank*)

Sm. 4to., Gothic letter, 18 leaves (sigs. a-c⁶), 31 lines to the page ; olive-green morocco, gilt edges, by Rivière Augsburg, J. Froschauer, 1499
Hain *10733 ; Proctor 1833.

3 3 0

Other printers

- 115 TENGLER (Udalricus). (*Title, in red and black :*) Der neu Layenspiegel Von rechtmässigen ordnungen in Burgerlichen vnd peinlichen Regimenten . Mit Addition . Auch der guldin Bulla, Künigklich Reformatiō, landfriden. Auch bewärung gemainer recht vñ anderm antzaigen . . . (*Colophon on fol. cciib :*) Volbracht ist also seligklichñ diser new Layenspiegel mit seinen Addition, In . . . Augspurg . . . von . Hansen Otmar . . . 1512. (*On the obverse of the following leaf is a woodcut beneath which are four lines of verse, Epitaphion Vdalrici Tenngler*).

Sm. folio, with 34 FULL-PAGE WOODCUTS, by HANS BURGMAIR and HANS FRANCK, of judicial trials, methods of punishment, etc. ; one leaf mended, otherwise quite perfect ; in the original binding of oak boards, covered with stamped leather, with bosses and clasps, the back neatly repaired
Augsburg, J. Otmar, 1512

10 10 0

COLLATION : , 8 leaves ; , 4 leaves ; , six leaves ; A-Z (including W), in sixes ; aa-dd, in sixes ; ee, four leaves ; ff-kk, in sixes. Proctor 10691.

* * See illustration on opposite page.

- 116 LUTHER (Martin). A COLLECTION OF TRACTS BY THE CELEBRATED REFORMER. Bound in 1 vol., sm. 4to., ORIGINAL EDITIONS ; blue morocco

Augsburg, S. Otmar, 1520, etc.

9 9 0

CONTENTS :—Auslegung des hayligen Vater vnser : für die einfeltigen layen Doctor Martini Luthers . . . (35 leaves, title within a fine woodcut figured and ornamental border, Augsburg, S. Otmar, 1520) ; Eyn kurtze form das Pater noster zu versteen vnnd zu betten für die jungen kinder im christlichen glauben Doctoris Martini Luther . . . (6 leaves) [Nuremberg, Jobst Gutknecht ?, about 1520] ; Der zehen gebot gotes ain Schöne nützliche Erklerung, durch Doctor Martinum Luther . . . beschriben vñ gepredigt . . . item Ain Predig von den Siben todsinden D. M. L. zc. (109 leaves, title in red and black within fine figured and ornamental woodcut border ; large cut of the Ascension of Christ on reverse of last leaf, Augsburg, S. Otmar, 1520.)

- 117 VEGETIUS (Flavius). (*Title :*) Flauij Vegetii Renati vier bücher der Ritterschaft . . . mit mancherleyen gerüsten, Bolwercken vñ gebeüwen, zu Kryegssleüfen gehorig . . . Mit einem zusatz, von Büchsen geschoss, Puluer, Fewrwerck, Auff ain newes gemeeret vnnnd gebessert.

Solio

xlii



5

115. TENGLER, LAYENSPIEGEL, AUGSBURG, 1512

(Reduced)

VEGETIUS, Vier Bücher der Ritterschaft, *continued* :—

£ s. d.

(*Colophon* :) Gedruckt zu Augspurg durch heinrich Stainer Im M.D.XXIX Iar.

Sm. folio, *Gothic letter*, 101 leaves (the last blank), with 124 REMARKABLY FINE WOODCUTS, nearly all full-page, of war-engines and curious implements of war; vellum

5 0 0

The woodcuts are remarkable for their strength and clearness. Some are very curious. One woodcut for instance represents a diver with helmet and air tube.

COLLATION : A-R in sixes (the last blank), except E and P which have eight and four leaves respectively.

118 TEUTSCH RÖMISCH BREUIER. Teutsch Römisch Brenier vast nutzlich vnd trostlich. Nämlich den klosterfrawen . . . auch der priesterschaft weltlich und ordenszleut . . . Mit ainē Claren directorion . . . (*Colophon* :) Gedruckt zu Augspurg durch Alexander Weyssenhorn. M.D.XXXV.

Sm. 4to., *Gothic letter*, printed in red and black, with 53 WOODCUTS, including a set in the Calendar similar in character to those in the Calendars of French Livres d'Heures; in a contemporary binding of oaken boards covered with stamped pigskin, with clasps

Augsburg, A. Weyssenhorn, 1535

8 8 0

EXCESSIVELY RARE; as, independently of the damage caused by use, a book like this must have been obnoxious not only to the Reformers but also to the zealots amongst the Romish priesthood; and consequently have seldom escaped destruction.



Im bo:nung übt das sieber sich.
Vor Kraut/anfögel/gänß hier dich.
Laß auff dem daumen meyd das kalt.
Nym ärzney/zñ dem bad dich halt.



118. TEUTSCH RÖMISCH BREVIER, AUGSBURG, 1535

The book is curious as containing the first translation of the Breviary into any European vernacular. It may be compared with the English *Primers* of the same period.

* * See illustration above.

119 ROESSLIN (Eucharius). Der Schwangerenn frawen vnd Hebammen Rosengarte. (*This intitulation above a large woodcut of a birth scene.* *Colophon* :) Getruckt . . inn . . . Augspurg, durch Hainrich Stayner, am xxviij Aprilis im M.D. vnd xxxviij. Iar (*Gothic letter*, 48 leaves (A-M⁴, the last blank); with 3 large WOODCUTS, one of which is a repeat, and 24 small cuts of birth-figures, etc.; Augsburg, H. Stainer, 1537)

STOCKAR (Johann). Ain grundtlichs warhaftigs Regiment, wie man sich mit aller speyz, getranck, vnd fruchten halten sol . . . durch . . Iohann Stockar, Doctor der Artzney zñ Vlm . . . M.D.XXXVIII. (*Colophon* :) Getruckt zñ Augspurg durch Philipp Vlhart, in Sant Katherinen-gassen. (*Gothic letter*, 52 leaves (A-N⁴); Augsburg, P. Ulhart, 1538)

BUCH DES HARNS. Eyn kunstreichs warhafftigs vnd wolgegründtes vrteil vnd Secret büchlin, des harns, von allerlei farben, zirklen, wolcken, zeychen vnnd vnderstand, vom geschmack, auch vnterscheid, des alters vnnd der jungen, auch der weiber, desz menschen vnd des vihs, ausz den aller hochberümbesten der artzney lerern . . . (*Colophon* :) Getruckt zñ Straszburg durch Heinrich Vogtherren, MD.XXXV.iiij. (*Gothic letter*, 42 leaves (A-I⁴ K⁶, the last blank); with Vogtherr's device on title, and woodcuts; Strassburg, H. Vogtherr, 1538)

BRAUNSCHWEIG (Hieronymus). THESAURUS PAUPERVM. Ein fürtrefflich vñ volkomne Haussapoteck, gmeyner gebreichlicher artzeney . . . Für alle getrewe leib ärtzte, Fürnemlich aber für das arm landt volck,

£ s. d.

Haussapoteck.



Ein ware artzney für das danwee.

119. BRAUNSCHWEIG, THESAURUS PAUPERVM, FRANKFORT, 1539

Vonden kreutern vnd irer krafft.



119. EGENOLFF, VERSEHUNG LEIBS UND SEEL, FRANKFORT, 1541

BRAUNSCHWEIG, Thesaurus Pauperum, continued :—

£ s. d.

vnd gemeynen man. Von Hieronymo Braunschweig . . . (*Colophon* :) Getruckt zu Franckenfurt am Meyn Bei Christian Egenolff. Anno. M.D.XXXIX. (*Gothic letter*, 80 leaves (A-V⁴ the last blank); title within woodcut border, and a few woodcuts; Frankfort, C. Egenolff, 1539)

EGENOLFF (Christian). Versehung Leibs vnd Seel. Ein nützliches artzenei Büchlin, Leibliche gesundtheit zuerhalten, Daneben wie man allen krankheiten vnd gebrechen durch ware artzenei rathen vnd helfen sol . . . (*Colophon* :) Getruckt zu Franckfurt am Mein, Bei Christian Egenolff. M.D.XLI. (*Gothic letter*, 126 leaves (A-Z⁴ a-h⁴ i²); with several woodcuts, some of plants; Frankfort, C. Egenolff, 1541)

AUSTRIUS (Sebastianus). Ein gemein Regiment zu vnderhaltung der gesuntheit, allen denē, so da natürlicher weisz zuleben begirig sind, fast not zuwissen, Auch nützlichē einem yeden, er sey was geschlechts, stands oder alters er wölle, zu verhüten zufellige krankheiten . . . durch Sebastianum Austrium, der Artzney Doctorem . . . (*Colophon* :) Gedruckt zu Colmar durch den Ersamen Bartholomeum Grüninger, Im Iar M.D.XXXIX. (*Gothic letter*, 16 leaves (A-D⁴, the last blank); some marginal notes cut into; Colmar, B. Grüninger, 1539)

CASTNER (Johann). Wie man sich in Pestilenzischen sterbsleuffen vor der vergiftung bewaren möge . . . durch Iohan Castner . . . Statt Artznet zu Amberg. (*Colophon* :) Getruckt zu Nürnberg bey Iohan Petreio, Anno M.D.XLII. (*Gothic letter*, 38 leaves (A-H⁴ I⁶, the last blank); Nuremberg, J. Petreius, 1542)

EGENOLFF (Christian). Kunstbüchlin, gerechten gründtlichen gebrauchs aller kunstbaren Werckleut . . . Zu Franckfurt am Meyn, bei Christian Egenolff. (*Gothic letter*, 46 leaves (A-K⁴ L⁶); with a woodcut on title; Frankfort, C. Egenolff, n.d.)

— 8 works in 1 vol., sm. 4to., vellum; VERY RARE

1537-42 36 0 0

* * See illustrations on previous page.

120 BRUNO (Christ.). IOANNIS BOCATTI . Die Gantz Römisch histori auff's fleissigst vñ kürztst begriffen . Ein treffenliche schöne Oration M. T. Ciceronis . . . Alles zusammen bracht vnd verteütscht durch Christophorum Brunonem von Hyrtzweil . . . Augspurg, bey Hainrich Stayner, im M.D.XXXXII. Iar.

With 24 fine WOODCUTS, two of them bearing the mark of SCHEUFFELEIN 1542

ARETINUS. Zwey schöne Auch lustige Historien vnd Geschicht bücher, der Rhömer, krieg, wider die Carthaginenser . . . Durch . . . Leonhardum Aretinum beschriben, Vnnd newlich inn das Teutsch durch Marcum Tatium . . . gemacht . M.D.XXXX. (*Colophon* :) Gedruckt inn . . . Augspurg durch Hainrich Stayner . . in dem XXXX . . Jar .

With 36 large WOODCUTS, two of them signed by SCHEUFFELEIN.

2 works in 1 vol., sm. folio, crimson morocco extra, gilt edges, the Seillière arms on the sides Augsburg, H. Stainer, 1542-40

15 15 0

Some of the woodcuts are from Burgmair's designs; but most of them were done by an unknown artist who was probably Heinrich Stainer himself.

The use of Boccacio's name in the title of the first work seems to be fraudulent.

121 VIVES (Johannes Ludovicus) . . . Von vnderweysung ayner Christlichen Frauen Drey Bücher . . . verteütscht Durch Christophorum Brunonem . . . M. D. XXXIII. (With 28 large and small WOODCUTS, and one or two ornamental borders)—IOANNIS LODOVICI VIVIS Von Gebirlichē Thun vnd Lassen aines Ehemanns . . . Verteütscht . . durch Christophorum Brunonem . . . Gedruckt in Augspurg, bey Haynrich Stayner. M. D. XLIII. (With 13 WOODCUTS)

In 1 vol., sm. folio, Gothic letter; half calf Augsburg, H. Stainer, 1544

4 4 0

The cuts were probably engraved by Stainer himself.

in that language. The edition is also remarkable for the fact that the temptation of Joseph is attributed to the wife of Pharaoh instead of to Potiphar's wife. Hain *3137; Proctor 2028.

129 SCHATZBEHALTER.

(*Fol. 1 a blank, cut away. Fol. 2a, headline:*) Die Erst vorrede | . . . (*Fol. 4b, col. 1:*) Zu lob vnd eren deraller heiligstē | vñ höhsten götlichen triueltigkeit. Da | het hei an das buch . das der schrein od' | schatzbehalter der waren reichtümer | des hails vñ der ewigē feligkeit heisset | . . . (*Fol. 353a, col. 2:*) . . . | . . . durch den | Erbern vñnd Achtpern Anthonien Ko | berger . yn der keyferlichen Reichstatt | Nurmberg . Nach der geburt Christi . | vierzehenhundert vnd yn dem eyvnnd | neuntzigften iar . Am Eritag dem ach- | tenden tag defs Monats Nouembris | aufgedrucket . . . | . . . (*Fol. 354 a blank, cut away*).

Sm. folio, *Gothic letter*; 352 printed leaves (*sigs. a⁵ b-z⁶ ab-ad⁶ ae⁸ A-Z⁶ Aa-Gg⁶ Hh⁹*), double columns, 41 and 42 lines to the column; with 96 remarkable FULL-PAGE WOODCUTS after the designs of MICHAEL WOHLGEMUTH; a short and somewhat soiled copy but quite complete, and having the woodcuts UNCOLOURED; in a sixteenth century binding of wooden boards covered with stamped pigskin

Nuremberg, A. Koberger, 1491 50 0 0

- 130 ——— the same. Sm. folio, a large copy; the woodcuts coloured by a contemporary hand; in the original binding of oak boards, covered with stamped leather, the back and sides neatly repaired 1491 85 0 0

- 131 ——— the same. Sm. folio, having the first and last blank leaves; the woodcuts UNCOLOURED; a fine, large copy, with several uncut foremargins, in brown pigskin, blind-tooled, by Bedford 1491 90 0 0

Although three copies are here offered, the *Schatzbehalter* is a book of great rarity, and especially so with the woodcuts uncoloured as are the first and last of the above copies.

The grand series of woodcuts was designed by Michael Wohlgemuth and may be called the finest work of the kind produced in Germany before the advent as a master engraver of his famous pupil Dürer.

The number of woodcuts is ninety-six of which five are duplicates. Only one cut bears a signature, namely the nineteenth, in which Jephthah's daughter is represented advancing to meet her father. There is a large W on the banner, an initial which Bartsch was inclined to attribute to Wenzel of Olmütz, but which is now assigned to Wohlgemuth. The type in which the book is printed is the same as that used in the 1483 German Bible. Hain-Copinger *14507; Proctor 2070.

* * See illustration on following page.

- 132 SCHEDEL (Hartmann). LIBER CHRONICARUM (Nuremberg Chronicle).

(*Fol. 1a:*) **R**Egistrum huius operis libri cronicarum cū figuris et ymagibus **R**ab inicio mūdi: (*Fol. 2a, col. 1:*) Tabula operis hui⁹ de temporibus mundi . . . (*This table ends on the reverse of fol. 20. Fol. 21a, marked Foliū I:*) Epitoma operū sex dierū . . . (*Fol. 22a, numbered Foliū II:*) In principio creauit deus celum et terrā . . .

SCHEDEL, *Liber Chronicarum* (Nuremberg Chronicle), *continued* :—

£ s. d.

(*Foll. 279, 280, 281 blank, except for the headline and the foliation CCLVIII, CCLX, CCLXI. Fol. 286a, numbered CCLXVI :*) . . . Completo in famosissima Nurembergenfi vrbe Operi de hytorijs etatum mundi. ac

Die einundsechszigst figur



129-131. SCHATZBEHALTER, NUREMBERG, KOBERGER, 1491

(Much reduced)

descriptione urbium. felix imponitur finis. Collectum . . . Auxilio doctoris hartmāni Schedel. . . . Anno xpi Millefimo quadringentesimo nonagesimotercio. die quarto mensis Iunij . . . (Next follow foll. 287-319, foliated CCLXVII—CCXCIX, headed on some leaves Sexta etas mundi,

£ s. d.

Septima etas mūdi

CCLXIII

Imago mortis



Morte nihil melius. vita nil peius iniqua
 Quā p̄ma mors hoīm. requies eterna laborū
 Tu senile iugum domino volente relaxas
 Vincitorūq; graves adimīs ceruice catenas
 Exiliumq; leuas. ⁊ carceris hostia frangis
 Eripis indignis. iusti bona patib; equans
 Atq; immota manes. nulla exorabilis arte
 A primo prefixa die. tu cuncta quiesco
 Ferre iubes animo. promisso fine laborum
 Te sine supplicium. vita est carcer perennis

132-3. SCHEDEL, NUREMBERG CHRONICLE, KOBERGER, 1493
 (Much reduced)

which is an error, as it is a treatise on European geography. Fol. 320b:) Adeft nunc studiose lector finis libri Cronicarum . . . Ad intuitū autem ⁊ preces prouidorū ciuiū Sebaldi Schreyer ⁊ Sebastiani kamermaister hunc librum dominus Anthonius koberger Nuremberge impreffit . . . Confummatū autem duodecima mensis Iulij . . . 1493.

SCHEDL, Liber Chronicarum (Nuremberg Chronicle), continued :—

£ s d

| (Foll. 321 and 322 blank. Foll. 323-327 consist of an unfoliated piece which begins : De Sarmacia regione Europe . . . occupying ten pages ; succeeded by a blank leaf 328)

Anglia

Fo CCLXXXVIII



In anglia quā tū albion tū britanniā veteres vocauere. Rex beinric^{us} solitudinis ac oculi cupidus alieno mar-
gis q̄ suo iudicio regnū gubernauit. potēs ap̄d cū in primis audir^e dux solliciti fuit. q̄ leges p̄ suo arbi-
tratu et p̄p̄lis z p̄cipib^{us} dīxat. s̄ cū res anglica apud frācos minui cepisset z tā impū gallicū in p̄stina ḡti
am emergeret. dux eboracēsis coact^{us} nō p̄uis copijs nec pauc^{is} stipat^{us} baronib^{us} lundonias venit regē p̄sulu
mutatur^e atq^{ue} v̄t ip̄e dicebat regi z regni salutē cōsultās. nō expectauit et^{iam} aduētū solliciti s̄ nauigio rapti cor
repto p̄ themsiā flumiū salutē suē fuga cōsulere adorūsus ē. s̄ destinātā q̄s mortē fugiat. missi q̄ cū cōpēbēde
rēt p̄ cōpēdia tūcē cursū et^{iam} p̄uenire. ip̄m q̄s mox interemptū in p̄iora nauis q̄ vehēbat obtrūcauerūt. dux
q̄s somerseti q̄ p̄dita normānia in anglia remeauerat potēs q̄ ap̄d regē credebatur. in carcerē cōiecit^{us} ē. nobiles
viri q̄ plures necati. nec sacerdotio p̄dū parū ē. Inter q̄s z amic^{us} n̄f adā molynes secreti regi signaculi cu-
stos z l̄az cultor amisso capite trūcat^{us} iacuit. nec diu postea cū dux eboracēsis domū redisset somerseti p̄m
ceps ē carcerē missus p̄mittere rege gubernare regnū cepit. q̄ res sup̄nie sibi cladis cā fuit. Irritat^{us} em̄ ob eā
cāz p̄iceps eboracēsis cū maiorib^{us} copijs q̄ p̄r^{is} lūdonias p̄perauit. cui cū rex obtūā yna cū duce somerseti
exiūsser putās illū aut v̄boz lenocinio placare aut regie maiestati auctoritate deterere. nihil p̄fecit. Ebrocē-
sis eq̄s cū esset lōge potētor iussu rege v̄t in partē se reciperet in somerseti ducē ac et^{iam} equitātū irrupit eum q̄s
mox captū trūcato capite interfecit.

De Scotia

Scotia et^{iam} insule in quo ē anglia sup̄ma portio ē in aqlonē v̄sa. flumib^{us} haud magnis z mōte quodā ab
anglia discreta. Idē nos brunali tpe fuim^{us} cū sol paulo ampl^{ius} q̄ tris horis terrā illūaret. Jacob^{us} eo
tpe regnabat q̄drat^{us} z multo abdomine grauis. q̄ cū oīi in anglia cap^{it}. xi. annus in custodia fuiss^{et}. ac dimis-
sis tādē suscepta ex aglic^{is} cōiuge domū reuersus plures regulos gladio percussis. z ip̄e tādē a suis domestic^{is}
cis interfec^{it} ē. Inter q̄s v̄ltiōe pacta fil^{ius} et^{iam} regnū suscepit. Audueram^{us} nos oīi arborē eē in scotia q̄ su-
pra ripā flumis enata fruct^{us} p̄duceret anteq̄ formā hñtes z eos q̄dē cū maturitati p̄oximi esset sponte sua
decidere. alios in terrā. aliā in aquā. z in terra deiectos putrescere. in aquā v̄o dimerfos mor̄ aiatos enatare
sub ads^u z in acra plumiū p̄niss^{us} euestigio euolare. De q̄ re cū audid^{us} iuestigarem^{us} didicim^{us} miracula sp̄ re-
mort^{is} fugere famosamq̄ arborē nō in scotia s̄ ap̄d olchades insulas inueniri. Illō tū nobis in scotia mira-
culū p̄sentatū ē. nā paupes pene nudos ad ecclesiā mendicantes accepit lapidibus elemosine ḡa datis letos
abijisse conspeximus. Id genus lapidia siue sulphurea siue alia pinguis materia p̄ditum p̄o ligno quo fre-
gio nuda est comburitur.

De Hibernia

Hibernia nunc nobis absoluēda ē que puo a britanniā disjuncta freto. partiz libera. scotorum amicitia
societateq̄ gaudet. partim anglicano paret imperio. S̄ qm̄ nihil dignū memoria per hoc tempus de
quo scriptū est gestum accepimus ad res hispanicas festinamus.

Folio, with over 2000 SPIRITED WOODCUTS by MICHAEL WOHLGEMUTH and WILLIAM PLEYDENWURFF; complete, with the blank leaves and "De Sarmacia"; a clean and sound copy in russia

f s. d.

Nuremberg, A. Koberger, 1493 48 0 0

An inscription on the first leaf shows that this copy was presented to "Ambrosio Lutterbach S. Crucis Ecclesiae Moguntinae Decano" by "Geo. Artopaeus Cantor" of the same church, 1557.

- 133 — another copy. Folio, one headline cut into, some writing on the first leaf, and a little waterstained and soiled in parts, but a good sound copy; russia gilt, rebaked with morocco, gilt edges 1493 45 0 0

FIRST EDITION of one of the most celebrated of illustrated books. It is a volume of extraordinary interest, embellished with upwards of 2250 woodcut engravings of the principal events, characters, and cities, described in the work, executed in a spirited style by the ingenious artists, Michael Wohlgemuth and William Pleydenwurff, as the last colophon in the work informs us. This colophon is given at length in the Bibliotheca Spenceriana, where will be found the fullest and liveliest description of the volume, with faint facsimiles of a few of the cuts. A colophon, given above, denotes Hartmann Schedel as the author or editor. The present copies are perfect, with the unnumbered leaves which are frequently wanting. Hain-Copinger *14508; Proctor 2084.

One of the most striking pictures (see illustration on page 59) in the volume is on folio 264, a grotesque Dance of Death, containing five very large figures. There are ten Latin verses at foot, beginning,

Morte nihil melius, vita nil pejus iniqua.

* * See illustrations on pages 59 and 60.

134 BRUNO. PSALTERIUM.

(Fol. 1a, title:) Pfalterium beati | Brunonis episcopi | herbipolenfis | (Fol. 173b:) . . . | Beati Brunonis pfalteriū ex doctoꝝ dictis colle- | ctum p̄ Antoniū Koberger impressum: Anno incar- | nate deitatis millesimo quadringentesimo nonagesi | mo quarto finit feliciter. | (Fol. 174 blank)

4to, Gothic letter, 174 leaves, the last blank; in an eighteenth century binding of red morocco extra, gilt edges Nuremberg, A. Koberger, 1494 4 4 0

With signatures a, eight leaves; b, 4 leaves; c-x in eights; y, 10 leaves (the last blank). The text is printed in a large type in the middle of the page, the commentary in smaller type occupying the margins. Hain *4012; Proctor 2096.

135 BRIGITTA (S.). REVELATIONES.

(Fol. 1a, title, above a full-page woodcut of S. Bridget:) Reuelations sancte Birgette (Fol. 15a, col. 1:) Incipit primus liber Reuelationū ce | leftium domine Birgitte de fuecia. | . . . (Fol. 257b:) . . . p̄ Antoniū Koberger ciuē Nu= | remburgen. impressie finitū. Anno domini . M.cccc.xxi . menfis Se | ptēbris . . . | (Fol. 258a blank, cut away. Fol. 259a col. 1:) . Incipit tabula . . . | . . . Fol. 311b, col. 2:) . . . | Explicit tabula libroꝝ celestium | reuelationum. | (Fol. 312 a blank, cut away)

Sm. folio, Gothic letter, 310 leaves, double columns, 57 lines to the column; with several fine and spirited WOODCUTS, some of which are full-page, from the designs of ALBERT DÜRER; a few small wormholes at beginning and end; vellum Nuremberg, A. Koberger, 1500 10 10 0

There is no signature to the designs, but the critics are now agreed that Dürer, in his earlier period, was the creator. There are 6 full-page cuts, making 7 by repetition; a smaller one 'Magister Magnus. S.p. pfessis'; and 9 pages of made-up subjects, in which 25 cuts are used, making 51 by repetition. The ambiguous dating of the book has sometimes caused it to be taken for 1521; whereas it is intended to represent the 21st of September, 1500.

COLLATION: 14 preliminary leaves; a-z^s A—F^s G⁶ H⁵ a-f^s g⁵. Mr. Copinger incorrectly gives the number of leaves as 298. Hain-Copinger 3205; Proctor 2124.

* * See illustration on following page.

Friedrich Creussner, 1472

136 SIXTUS IV DE SANGUINE CHRISTI, etc.

(Fol. 1a blank. On the reverse:) [C]ogitanti michi beatissime pater Sixte tuis erga me | . . . (Fol. 87b:) Explicit tractatus de

SIXTUS IV de Sanguine Christi, *continued* :—

£ s. d.

sanguine Christi. Impressus Nurē | berge per Fridericum Creutzner.

Anno domini Millesimo | quadrigētesimo septuagesimo tercio . . . | . . .

(Fol. 88 blank. Fol. 89a :) De dei potencia incipit tractatus . . . | . . .

(Fol. 98a :) . . . | Laus deo clemētissimo. Fridericus Creutzner. |



135. S. BRIGITTA, REVELATIONES, NUREMBERG, KOBERGER, 1500

(Much reduced)

£ s. d.

Sm. folio, *Gothic letter*, 98 leaves; without signatures and foliation; with painted initials and rubrications; brown morocco, with arms of the Marquis de Morante

Nuremberg, Friedrich Creussner, 1473
A beautifully printed book, one of the earliest brought out by Creussner. Hain-Copinger, *14797; Proctor 2128.

6 0 0

137 GERSON DE MODO AUDIENDI CONFESSIONES.

(Fol. 1a:) Magister Iohānes Gerson Doctor sacre pagine & Can- | cellarius parisiensis . de modo audiendi confessiones . . . (Fol. 23b:) . . . | . . . per Fridericum Creuszn̄er incolā Nurembergensem impf- | sus finit feliciter Anno dñi Millefimoquadringentesimo septu- | agesimooctauo. Laus. Deo. Clementissimo. |

Sm. folio, printed in a fine Gothic type, 35 long lines to the page; without signatures, etc.; a fine copy in modern calf, blind-tooled in antique style

Nuremberg, F. Creussner, 1478

3 3 0

Hain *7661; Proctor 2143.

138 PSALTERIUM LATINUM.

(Fol. 1 blank. Fol. 2a:) [B] Eatus vir qui nō abiit in cō | filio impio 4 et in via pecca | torum non stetit . . . | . . . (Fol. 87b, 24-26:) Vero mala in ignem eternā [H]ec ē fides catho | lica: quam nisi quisq; fideliter firmiterq; credi | derit saluus esse non poterit [G]loria patri | (Fol. 88 a blank, cut away)

Sm. folio, printed in missal type, 87 leaves [a-k⁸ 17], 26 long lines to the page; without signatures, catchwords, and foliation, with 8 large painted and illuminated initials extended into borders, and numerous smaller red and blue painted initials, and a few contemporary MS. additions; a fine, large copy in a contemporary binding of wooden boards covered with stamped leather, with chased brass corner pieces, bosses, and clasps

[Nuremberg, F. Creussner, about 1482]

31 10 0

VERY RARE. Inserted as flyleaves is a vellum brief conferring the canonry of the Cathedral of S. John at Regensburg on John Power, dated 18 July 1447. Not in Hain; Copinger 4930; Proctor 2179.

Johann Sensenschmid and Andreas Frisner, 1474

139 BIBLIA LATINA. Fol. 1 a blank, cut away. Fol. 2a, col. 1:) Epistola | Incipit epistola fācti hieronimi ad pauli- | nū presbit 4 de oib' diuine historie libris | Capitulum primum | [F]ater ambrosi⁹ tua | mihi munuscula per | . . . (Fol. 3b, column 1:) . . . | Incipit liber bresich q̄s nos genefim dici' | . . . (Last leaf reverse:) . . . | Qui memor esse cupit libro 4 bibliotece | Discat opus presens si retinere velit | Maxima de minimis ex ptb' accipe totum | Inuenies quod amas si studiosus eris | Ecce iesu xpe claudo pietate libellum | Sit bñdictus deus 2 homo d' virgine nat⁹ | Credentes verbes sacris saluare paratus | 1476 |

Folio, 393 $\frac{1}{2}$ printed leaves, in double columns, 57 lines to the column; in the original boards covered with pigskin

[Nuremberg, Sensenschmid and Frisner] 1476

21 0 0

This very rare Bible is apparently described in double by Hain and Brunet, and the confusion in Brunet will need a great deal of correction. Hain, who is followed by Brunet, sets it down as the work of Richel at Basel, the British Museum catalogue and some others give it to Sensenschmid (no second name mentioned) at Nuremberg. Mr. Copinger quietly says "Nürnberg, Sensenschmidt, or Basel, Richel." Richel published at Basel between 1473 and 1477 more than one or two issues of his Latin Bible totally different in every respect from this book. The type used in the Bible described above is singularly like the type of the Pantheologia published by Sensenschmid and Keffer, with their names, in 1473, but it is thicker and slightly larger. In fact the book would seem to have been printed from types recast from the letters of the Pantheologia, and thus perceptibly thickened in face. Proctor assigns it to Sensenschmid and Andreas Frisner, and this may be accepted as final.

The paper-mark is the large eight-petalled rose (which is also found in the paper used for the Pantheologia). The following collation will be of assistance in correcting that given by Mr. Copinger:—

(Section I) Genesis to Judges. 82 leaves in 8 quires (the first leaf a blank, cut away in this copy) .

The first quire was 10 leaves, the second 12, the third and 80 $\frac{1}{2}$

fourth 10 leaves each, the fifth in 12 leaves, the sixth and seventh in 10 each, the eighth in 8 leaves.—(In the second quire, through some miscalculation or mistake, the reverse of the sixth leaf was only printed down to forty-four lines, and the seventh leaf was cut away, without any deficiency in the text, which runs on unbrokenly from the short page 6b to 8a. Between the last line of 10a and the first line of 10b another accidental omission took place, and this was supplied by the insertion of a half a leaf containing nothing but a single column of 42 lines on one side of it.

(Section II) Ruth to Job.	9 quires in tens, and 1 in eight leaves; two blank leaves cut away in the eighth quire	96
(Section III) Psalter.	2 quires in tens	20
(Section IV) Solomon to end of O. T.	12 quires, all in tens, except the ninth which has 8 leaves. The first leaf of the twelfth quire blank, cut away	117
(Section V) Gospels.	5 quires, of which the first has six, the last 8 leaves, the others 10 leaves each	44
(Section VI) Epistles to end of N. T.	5 quires, the first and second 10 leaves each, the third 8 leaves (reduced to seven by excision of its second leaf a blank), the fourth 10 leaves, and the fifth perfect in 9 leaves (it was arranged with its blanks as either 10 or 12 leaves)	46
Hain-Copinger *3062 (incorrect collations); Proctor 2203.		

Georg Stuchs, 1484

140 MISSALE ROMANUM

(Fol. 1 blank. Foll. 2-7 contain the Calendar commencing :) Annus habet. xij. menses. ebdomadas. liij. τ | . . . (Fol. 8 blank. Fol. 9a, col. 1:) Incipit ordo missalis f'm consuetudinem romane curie | . . . (Fol. 255 a, col. 1:) . . . | Impressum est hoc missale | Nurnberge per Georgium | ituchs de fultzbach | Anno M. cccc. lxxxiiij. | (Fol. 255b :) Registrum huius missalis | . . . (Fol. 256a, col. 3:) . . . | Deo gratias |

Sm. 4to., Gothic letter, red and black, 256 leaves (32 quires in eights), mostly in double columns, 30 lines to the column; without signatures, catchwords, and foliation; calf blind tooled, red edges, the centre-pieces of the original binding inlaid on the sides, a good sound copy

Nuremberg, G. Stuchs, 1484 13 0 0

VERY RARE in this perfect state. Mr. Weale has given a correct collation, but has omitted to state that the first and last leaves of the first quire are blank. This has caused his numeration to be regarded as incorrect, as very few copies of this rare book contain these blank leaves, which were rejected by the binder as useless. The book was the first printed by Stuchs and as such is a fine production. Hain-Copinger *11384; Proctor 2259.

140* — the same. Sm. 4to., without the blank leaves of the first quire; a fine copy in the original boards covered with pigskin 1484 13 13 0

An old engraving of the Crucifixion is pasted on the blank part of the page preceding the Canon; but the design is hardly discernible, as the ink seems to have been spread unskilfully on the plate at the time of impression.

141 GRUNPECK (Joseph). (Title :) Speculum naturalis cœlestis & prophetice visionis: omniū calamitatum tribulationū & anxietatum: quæ super omnes status: stirpes & nationes christianæ reipublice: presertim quæ canero & septimo climati subiecte sunt: proximis tēporibus venture sunt. (Colophon on fol. 13a :) Impressum Nurnberge per me Georgiū Stuchs ciuem Nurnbergen. Anno M.D.viiij. Septimo kalendas Nouembris.

Sm. folio, Roman letter; 18 leaves (sigs. a-c⁶); with 13 CURIOUS WOODCUTS (1 repeated), within ORNAMENTAL BORDERS; red morocco extra, gilt edges, by Rivière

Nuremberg, G. Stuchs, 1508 13 0 0

142 — the same. Sm. folio, a larger copy; calf 1508 13 13 0

"Ouvrage singulier et par le text et par les figures sur bois qui l'accompagnent."

Brunet.

There is no mark to indicate the engraver. Another edition (with German text) was printed at Nuremberg in the same year, with impressions from the same blocks. There are twelve chapters, each with its special woodcut. One woodcut representing a church in flames, is in duplicate, occurring on the title, and in its proper place, prefixed to the fifth chapter. Another shows the Pope with tiara and accompanied by clergy going down in a ship at sea.

Grunpeck was a German astrologer. He was born at Burghausen in Bavaria in 1473, became secretary and astrologer to Maximilian I, and died in Styria about the middle of the sixteenth century. His works are of a very curious nature.

*. * See illustration below.

£ s. d.

**Caput primum de mutatione status christia-
næ reipublicæ: quæ ex manifestis signis cœli
depromi potest: & liquido probari.**



CX QVO IMBECILLITAS HV-
mana: nequit ob densam carnaliū:
cupiditatū caliginem: profundāq;
aliorum viciorum voraginē: istam
abstrusam dei maiestatem: atq; a
sensibus seclusas naturæ operatio-
nes plane apprehēdere. Iccirco ini-
tium fundamētū probationū mea-
rum: iaciendū ratus sum: super ma-
nifesta signa cœli: quæ: significatio-
nem sui: prope in propatulum &
omniū intellectui exponere viden-
tur. legimus inquam maiorū no-
strorū temporibus: multa in cœlo

Hieronymus Hölzel, 1496

£ s. d.

143 DÜRER (Albrecht). THE APOCALYPSE OF S. JOHN THE
DIVINE. (*Xylographic title:*) Apocalipsis Cū Figuris.
(*Colophon:*) Impressa denuo Nurnberge p Albertum Durer



143. DÜRER, APOCALIPSIS, NUREMBERG, 1511
(*Very much reduced*)

pictorem. Anno christiano Millesimo Quingente simo vndecimo . . .

Folio, *the complete set* (16), *including the title, of these SUPERB WOODCUTS, with the Latin text in Gothic letter in double columns on the verso of each; lightly hinged on roy. folio cards; A FINE SET* Nuremberg [H. Hölzel] 1511 72 0 0

SECOND EDITION according to Bartsch; of a high degree of rarity. Though everybody has heard of Dürer's celebrated Apocalypse, few have seen a copy of one of the original editions. Proctor 11002.

"It is not only the unprecedented and unsurpassed grandeur and boldness of invention that give their great importance to Dürer's designs for the Apocalypse. To the artistic value of these woodcuts must be added the special place which they occupy in the history of art. They signify the most important turning-point in the development of wood-engraving. Hitherto woodcuts had had to be coloured before they could pass for finished pictures. Dürer made his drawings which were intended for cutting in such a way that there was no need of any such addition; he was the first to introduce contrast of light and shade into drawings on wood by using close cross-hatching, and by this method of drawing with a certain degree of 'colour' he produced the effect of a finished picture in a way which rendered any reinforcement with actual colouring quite superfluous."—Dr. H. Knackfuss.

. See illustration on page 66.

143* BONAVENTURA. Die Legend des heyligen vatters Francisci. Nach der beschreybung des Engelischen Lerers Bonaventure. (Colophon:) Gedruckt vnd vollendt, In der Kayserlichen Stat Nuremberg Durch Hieronymum Hölzel, In verlegung des Erbern Caspar Rosenthaler . . . Tausent Funffhundert, vñ Im Zwelfften Iare.

Sm. 4to., *Gothic letter; with 57 REMARKABLE WOODCUTS, some full-page, coloured by a contemporary hand, many heightened with gold; a fine copy in brown morocco extra, gilt inside dentelles, gilt edges, by Lortic; from the Didot collection* Nuremberg, H. Hölzel, 1512 12 0 0

Some of the woodcuts are dated 1511 and 1512, and they were all designed for this work. Caspar Rosenthal may have prepared the drawings before he gave up his house to Hölzel. Proctor 11005.

Other printers

144 LAUDENBURG (Reinhard de). (Title:) Passio dñi nostri Iesu christi predicata sine cōpilata per modū quadragesimalis a . . . Reinhardo de Landenburg . . . ordinis sancti Augustini. (Colophon:) . . . Nurnberge impressa . . . Anno . . . Millesimo quingentesimoprimo . die . vij Aprilis.

Sm. 4to., 100 leaves, *printed in Gothic type, double columns; with a fine, large woodcut of the Crucifixion on the reverse of title, coloured by a contemporary hand; a little stained in parts; original binding of oak boards covered with leather (worn)* Nuremberg [Balthasar Schleiffer] 1501 2 15 0

FIRST EDITION. Proctor 11024; Panzer VI. 440. no. 9.

145 LOCHER. (Fol. 1a:) Continentur. In hoc opusculo a Jacobo Locher Philomuso facili Syntaxi concinnato . . . (Colophon on fol. 31b:) Impressum Nurnbege per . Ioannem Veissenburger . Anno . D.M.CCCC.VI. Die vero decimasexta mensis Decembris. (Fol. 32a contains the printer's large woodcut device; fol. 32 blank).

Sm. 4to., *Roman letter, the headlines in large Gothic type; 32 leaves, in prose and verse; with signatures, but without catchwords and foliation; with five WOODCUTS, one of which occupies two full pages, with a little contemporary colouring here and there; a fine copy in polished green morocco extra, gilt inside dentelles, gilt edges, by Bedford* Nuremberg, J. Weissenburger, 1506 5 5 0

The woodcuts in this book are of superior quality, both in design and execution. The first of them almost suggests the hand of Dürer. The others may be the work of Caspar Rosenthaler. Proctor 11045.

- 146 PINTER (Ulrich). SPECULUM PASSIONIS domini nostri Ihesu Christi . . .
 (Colophon:) Speculum de passione domini nostri Ihesu christi . cum
 textu quatuor euāgelistarū . . . cum figuris puleris . . . & stupendis

speculi passionis domini

fo.

XXXV



146-7. PINTER, SPECULUM PASSIONIS, NUREMBERG, 1507
 (Much reduced)

£ s. d.

mysteriis sanctissime crucis per doctorem Vdalricū Pinder cōuexū: & in ciuitate impiali Nurenbergen . bene visum & impressum . . .
M.CCCC.vii. Die vero . xxx . mensis Augusti.

Sm. folio, *printed in Roman letter, with 40 FULL-PAGE WOODCUTS, and 37 SMALL ONES, the best of them by HANS SCHEUFFELEIN; the woodcuts in light contemporary colouring; some leaves slightly waterstained; a fine, large copy in a 16th century Italian gilt calf binding, repaired*

Nuremberg, printed for the Sodalitas Celtica, 1507 20 0 0

- 147 ——— the same. Sm. folio, *not so large or fine, but having the woodcuts uncoloured; one or two leaves mended a little, and an inscription on the first page rudely scored; vellum, with arms of the Duke of Sutherland*

1507 13 13 0

COLLATION: 91 leaves, with signatures A-O in sixes, P in four, and Q in three leaves.

Scheuffelein was hardly twenty years of age when he furnished the designs (probably half the number of the larger series) which make this volume the finest of the Passion books issued in 1507. Only two of them bear his signature, a monogram of S and H, with two small shovels *en sautoir*. A third is also signed, but the mark is altered or unfinished and cannot be quite identified with that of the others. Proctor 11031.

* * See illustration on page 68.

148 TEWRDANNCK.

(*Fol. 1a, title:*) Die geuerlicheiten vnd einsteils | der geschichten des loblichen streyt | paren vnd hochber-
ümbten helds | vnd Ritters herr Tewrdannckhs | (*Fol. 2a, dedication* Aller gnedigister herr; *it finishes on the reverse of the same leaf:*) . . . | Geben zū Nuremberg am ersten tag des Hertzen Anno | domini Tausent fünffhundert vnnd im sybentzehenden | Jar. | Ewer küniglichen | Mayestat. | Diemütigister | Capplan. | Melchior Pfintzing. | . . . (*Colophon on fol. 290b:*) . . . | Gedruckt in der Kayserlichen | Stat Nürnberg durch | den Eltern Hannsen | Schönsperger | Berger zū | Augspurg. |

Folio, FIRST EDITION, *with the earliest impressions of the 118 GRAND WOODCUTS designed by Hans Burgmair; A SUPERB COPY, extraordinarily large and fine (14½ × 10½ in.); red morocco extra, gilt edges, by Rivière*

Nuremberg, J. Schönsperger, 1517 150 0 0

VERY RARE, even in Germany; the book being a favourite with collectors in all countries, from the beauty of its woodcuts, the chivalric allegory of the poem, and the extraordinary elegance of its typography, in which graceful curves and flourishes accompany the finely-modelled characters of the letterpress.

The poem was written by Melchior Pfintzing between 1512 and 1516, for the delight and instruction of the young king of Spain (afterwards the Emperor Charles V), from the papers of the Emperor Maximilian's secretary, which are supposed to have been dictated or inspired by the Emperor himself. The Tewrdannck embodies in a romantic and allegorical form the story of the wooing of Mary of Burgundy by the young and knightly Maximilian, while Archduke of Austria. There is a key at the end which explains the characters; thus: "so wirdet durch den edlen König Romreich verstanden der löblich Herr H. C. V. B." (Herzog Carl von Burgund). "Die Königin Ernreich bedewt desselben König Romreichs Tochter F. M. H. Z. B." (Fräulein Maria Herzogin zu Burgund). "Tewrdanck bedeutet den löblichen Fürsten R. M. E. Z. O. V. B." (Rex

£ s. d.

Maximilian Ertzherzog zu Osterreich und Burgund). The name Tewrdannck is given him because all his thoughts are noble.

This first edition is vastly superior to the second one, in its paper,

Wieder berümbt Held Tewrdannck an dritten pass,
den Neydelhart Inn her kumbt vnd was Im für gefehr-
haiten begegneten.



75
 He kam Tewrdannck der loblich Held
 Adt seinem Ernhold auß der welt
 Dahin wol an den dritten pass
 Darauf der böß Neydelhart saß.

the carefulness of the type work, and the beauty of impressions. It was apparently not a published book, but issued only for private distribution. Proctor 11180.

* * * See illustration on page 70.

- 149 DÜRER (Albrecht). (*Title:*) Hierin sind begriffen vier bücher von menschlicher Proportion, durch Albrechten Dürer von Nürenberg erfunden vnd beschriben . . . M.D.XXviiij (*Colophon:*) Gedruckt zu Nürenberg durch Ieronymum Formschneyder auff verlegung Albrecht Dürers . . . 1528 . . .

Sm. folio, FIRST EDITION, with numerous diagrams and OUTLINE WOODCUT FIGURES of naked men and women; the title mounted and a few wormholes in the last few leaves; half morocco

Nuremberg, J. Formschneider, 1528 7 7 0

Didot, in speaking of this work, writes:—"Elles [les gravures] sont au trait, mais d'une hardiesse et d'un dessin remarquable. Je ne trouve nulle part ailleurs la théorie ingénieuse du *corrompeur*, par laquelle une image de proportions normales étant donnée l'auteur la ramène au *grêle* ou à *l'épais* par un procédé géométral. On trouve aussi dans ce livre les rudiments de la méthode des projections dont Jean Cousin devait 43 ans plus tard, en 1571, tirer un si grand parti dans sa *Portraicture*. En tout état de cause jamais aucun artiste chez les modernes ne s'était livré avant Dürer à de semblables spéculations numériques sur les formes humaines."

- 150 FRANCK (Sebastian). Von dem grewlichen laster der trunckenheyt, so in desen letzten zeiten, erst schier mit dem Frantzosen auffkommen . . . ausz göttlicher gschrifte, durch Sebastian Franck.

Sm. 4to., Gothic letter, 32 leaves (A-H⁴); with a WOODCUT on the title; bds.

[Nuremberg, F. Peypus?, about 1531] 2 2 0

The rather coarse woodcut is a representation of a banquet, with the guests in various stages of intoxication. The dedication to Wolff von Hessberg, Amptman zu Culmburg, is dated 1531.

- 151 DÜRER. ALBERTI DURERI . . . de Symetria partium in rectis formis hūanorum corporum, Libri in latinum conuersi . . . (*Colophon on leaf 79:*) Norimbergæ . . . M.D.xxxij. In ædib. viduæ Durerianæ.— . . . ALBERTI DURERI, de varietate figurarum et flexuris partium ac gestib. imaginum libri duo . . . (*Colophon on leaf 58:*) Finitum opus Anno . . . 1534. 9. Cal. Decemb. Impensis viduæ Durerianæ, per. Hieronymum Formschneyder Noribergæ.

2 vols. in 1, sm. folio, with numerous outline WOODCUT FIGURES of naked men and women, etc.; fine copy in blue morocco extra, gilt edges

Nuremberg, J. Formschneider, 1532-34 11 11 0

COLLATION: A-E in sixes, F four leaves, G-N in sixes, O three leaves; a-d in sixes, e six leaves folded in five, f six leaves folded in five, g and h in sixes, i six leaves in five, k six leaves (the last one a blank).

- 152 COPERNICUS (Nicolaus). NICOLAI COPERNICI TORINENSIS DE REVOLUTIONIBVS ORIBIUM coelestium, Libri VI. . . Norimbergæ apud Ioh. Petreium, Anno M.D.XLIII.

Sm. folio, FIRST EDITION, with numerous diagrams; a fine and large copy, many leaves untouched by the knife; crimson morocco extra, gilt top, by Broca

Nuremberg, J. Petreius, 1543 28 0 0

- 153 — the same. Sm. folio, a fine, crisp, and almost uncut copy in the original limp vellum

1543 36 0 0

EXTREMELY RARE. This world-famed book was placed on the *Index Librorum prohibitorum*.

- 154 [SCHNAUSS (Cyriacus)]. (*Fol. 1a, title within an architectural woodcut border containing figures of monsters, popes, Death, etc.:*) Von der Erschrockli | chen Zurstörung vnnnd Niderlag desz | gantzzen Bap stumbs, gepropheceyet vnd ge | weissagt, durch die propheten, Christum, vñ | seine Aposteln, vñ auss Johannis Apoca | lypsi Figürlich vnnnd sichtlich gesehen. | Durch ain Hochgelehrten, dise gegen | würtige ding, vor sehr vil Jaren | beschriben, vnd der welt trêw | lich, auff kurtzest hiermit | fürgehalten, zû Nutz vñ | güt,

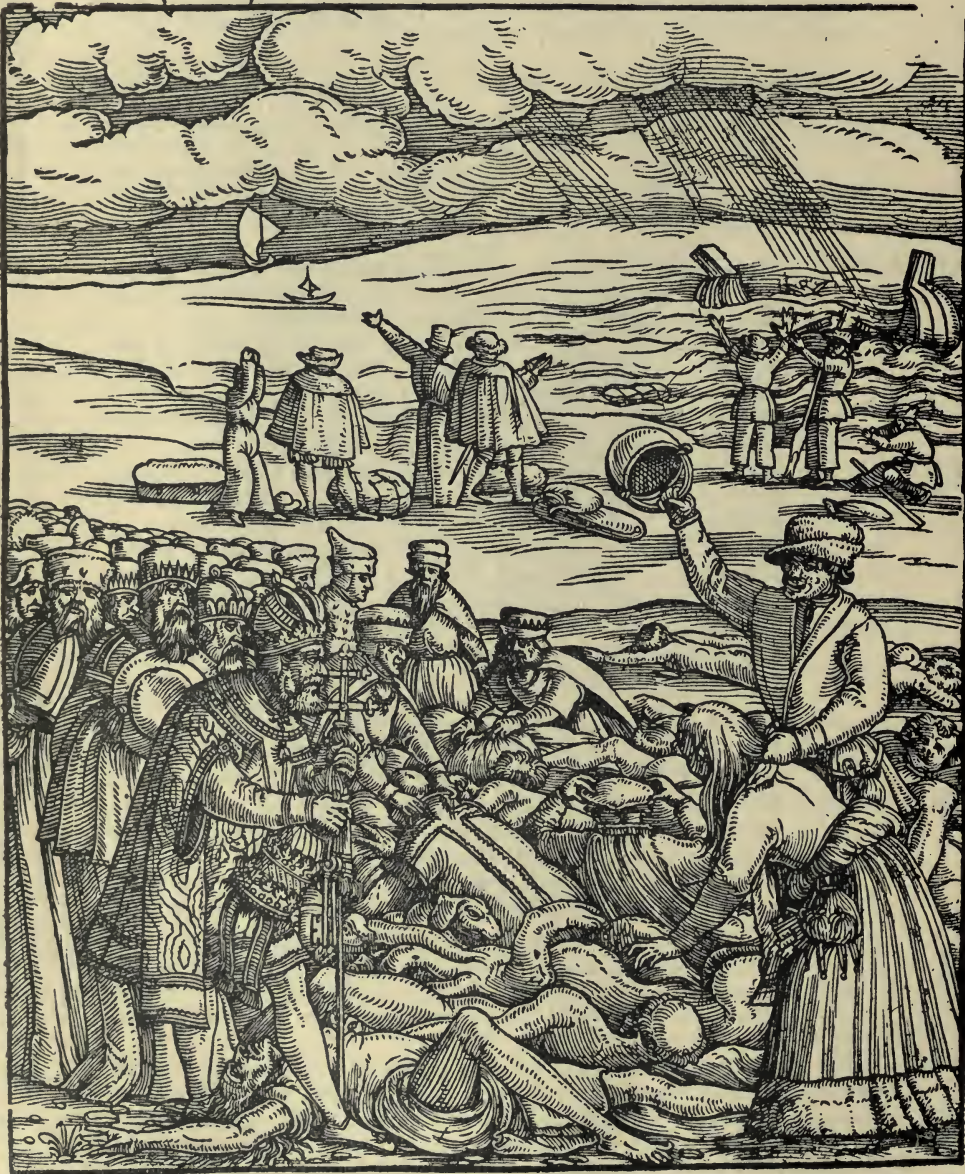
SCHNAUSS, Zurstörung desz Bapstumbs, *continued*:—

£ s. d.

der Seelen, zum | Ewigen Leben. | . . . (Fol. 1b blank. Foll. 2a to 4b contain preliminary matter. The poem begins on fol. 5a and runs on in double columns to fol. 31a. Fol. 31b contains a full-page woodcut. Foll. 32a to 40a contain a short essay on the Reformed Church. Fol. 40b blank).

Sm. folio, Gothic letter; 40 leaves, foll. 5a to 31a in double columns,

Wie wirdt das Bapstumb widerumb geblindert.



154. [SCHNAUSS], ZURSTÖRUNG DESZ BAPSTUMBS [NUREMBERG?, c. 1553]

(Reduced)

46 and 48 lines to the full-column, the remaining foll. having 40 and 42 long lines to the page; with signatures but without foliation; with WOODCUT BORDER and 101 WOODCUTS scattered throughout the text including 7 FULL-PAGE CUTS; a fine sound copy in old mottled calf

[Nuremberg, V. Newber?, 1553]

£ s. d.

28 0 0

A curious work of the greatest rarity, written probably by Cyriacus Schnauss, the Reformer, and apparently printed at Nuremberg by Valentin Newber, about 1553. The poem is written in rude rhyme and assumes now and again the form of dialogues between the Pope and the Kayser, the Pope and Satan, etc., while throughout the work

Der Todt würgt die lebß deß Papßts
vnd seines Hauffes/aber Ewiglich
mögen sy nicht sterben sonder quelet.



154. [SCHNAUSS], ZURSTÖRUNG DESZ PAPSTUMS
[NUREMBERG?, c. 1553]

the fool has much to say, often expounding, in a jocular manner, truths which the author wishes to bring home to the church he is denouncing.

The whole of this entertaining and highly imaginative work is copiously illustrated with woodcuts representing the actors in the various positions and attitudes suggested by the text. Among these are included the Kings of England, Portugal, Spain, France, Scotland, Poland, Germany, and numerous Grand Dukes and Princes. As each of these latter illustrations contain the coats of arms of the various countries, an additional interest is added to the work. The full-page woodcuts are mainly allegorical religious subjects; still a few illustrate the text. One contains the figure of Pope Joan "Angnes ain weib aus Engelant. Iohañes der sibent genant a. 851" mounted on the Beast with seven heads, with several princes kneeling before her.

The artist's name is unknown; but he was one of the best masters of the school that followed Holbein, and his work is in the style of the best Basel artists and

resembles the contemporary productions of English wood-engravers. Didot very conjecturally attributed the woodcuts to Lucas Cranach the younger. There seems, however, no reliable proof of this.

* * See illustrations on pages 72-73.

- 155 DIETTERLIN (Wendel). (*Title, in red and black, within an elaborate architectural design, lines 1-9 :*) *ARCHITECTVRA Von Auftheilung, Symmetria bnd Proportion der Fünff Seulen, Vnd aller darauß folgender Kunst Arbeit, von Fenstern, Caminen, Thürgerichten, Portalen, Brunnen bnd Epitaphien . . . Durch Wendel Dietterlin, Malern . . . 1598 . . . (Colophon :) Gedruckt zu Nürnberg, In derlegung, Balthasar Caymox ANNO. M.D.XCVIII. |*

5 vols. in 1, folio, FIRST GERMAN ISSUE OF THE COMPLETE WORK, with 211 leaves, PROOFS BEFORE THE NUMBERS; in the original vellum binding with ties, from the Hamilton Palace Library, with the book-plate of the Duke of Hamilton; EXTREMELY RARE IN THIS STATE

Nuremberg, B. Caymox, 1598 21 0 0

- 156 — the same, another issue. (*Title, in red and black, within the same design as that of the above :*) *ARCHITECTVRA DE CONSTITVTIONE, Symmetria, ac Proportione quinq; Columnarum: AC OMNIS, INDE PROMANANTIS structuræ artificosæ: vtpote Fenestrarum, Caminorum, Postium seu Portalium, Pontium, atq; Epitaphiorum . . . constructa à VVendelino Dietterlin . . . Norinbergæ, Impensis Huberti & Balthasari Caymox. 1598 . . .*

5 vols. in 1, folio, FIRST ISSUE IN LATIN AND FRENCH OF THE COMPLETE WORK, with 208 leaves, the title and plates 208-209 mounted, the portrait and dedication to Daniel Soriau missing, 2 plates damaged, and a few outer margins neatly repaired; bound in panelled calf gilt, gilt edges, by ZAEHNSDORF 1598 9 0 0

COLLATION:—Vol. I—TUSCANA: title, 1 leaf; dedication, 2 leaves; text, 3 leaves (*one with woodcut*); 37 plates. Vol. II—DORICA: title, 1 leaf; text, 1 leaf; 47 plates. Vol. III—IONICA: title, 1 leaf; text, 1 leaf; 39 plates. Vol. IV—CORINTHIA: title, 1 leaf; text, 1 leaf; 38 plates. Vol. V—COMPOSITA: title, 1 leaf; text, 1 leaf; 34 plates; colophon, 1 leaf.

The above is a collation of all editions from 1598 to 1655 with the following differences: No colophon was published with the second German issue nor with the first Latin and French issue; and the third German issue (1655) was published without either the colophon or dedication to Daniel Soriau.

Brunet's collation is often incorrect. Thus he gives the number of leaves in the first and second German issues alike as 209; they should be 211 and 210 respectively. Likewise in the Latin and French edition the number of leaves is given as 207.

Vol. I was first published, in Latin and French, in 1593; vol. II, in German, in 1594.

The copy of the first German issue here offered for sale is exceptionally fine and large. It contains the rare colophon which is nearly always missing.

The first Latin and French issue, although wanting 2 leaves (it is, in fact, rarely found in perfect state), is nevertheless a desirable acquisition.

- 157 — the same, another issue. (*Title, in red and black, within a design similar to that of the above, lines 15-22 :*) *Durch Wendel Dietterlin, Maler zu Straßburg . . . Gedruckt zu Nürnberg, in derlegung Balthasar Caymox. 1598.*

5 vols. in 1, THE SECOND GERMAN ISSUE OF THE COMPLETE WORK, with 210 leaves, the title and portrait mounted; half calf gilt 1598 16 0 0

Speier (1471)

Conrad Hist, 1492

- 158 WIMPFELING DE TRIPLICI CANDORE MARIAE.

(*Fol. 1a, title :*) De triplici Candore Mariae ad reuerendissimum | D. Bertholdum Hennen | bergeñ. Archiepiscopū Maguntinū. et princip | pem sacrosancti Ro. imperij electorem. (*On the reverse :*) . Reuerendissimo in Christo patri Domino | Bertholdo . . | Archiepiscopo . . | . . Iacobus Vymp | felingus Slettstattenis. obedientiam et foeli-

£ s. d.

citatem | . . . (Fol. 36a:) Mende castigatae (which is the heading of a list of Errata occupying 22 lines)

Sm. 4to., Gothic letter, 36 leaves, 34 lines to the page; maroon morocco extra [Speier, C. Hist, 1493]

4 4 0

With signatures. The quires are in sixes. The preliminaries of the poem form the first quire, which is marked 1, 2, 3, 4, on its first four leaves; then follow five quires marked in the usual fashion a-e. The copy described by Hain evidently was defective. His mention of 34 ff. is not an error for 36; the details show that two leaves were actually wanting.—The paper-mark is a bull's head with a short rod and a star.

Hain-Copinger *16170; Proctor 2423.

159 WIMPHELING. ELEGANTIARUM MEDULLA.

(Fol. 1a, title:) Iacobi Wimpheleugi | Sletstattenfis Elegia- | tiarū medulla . oratoriaq; precepta In | ordinem inuenta facilem . copiose . clare | breuiterq; reducta. |

Sm. 4to., Gothic letter, the text in small, the headings in large characters, 28 leaves (the last blank), with signatures (a⁶ b⁴ c⁶ d⁴ e⁶); a fine copy, with uncut lower margins; calf [Speier, C. Hist, 1493]

2 10 0

Hain-Copinger *16166; Proctor 2424.

Esslingen (1472)

Conrad Fyner, prototypographer

160 CAESAR DE BELLO GALLICO, etc.

(Fol. 1:) [C]ay Iulij cesaris dictatoris exordia . . . | . . . (Fol. 82a:) . . . | Explicit Liber. Deo Gracias. 2c | Anno Dñi. mo CCCo LXXo | Tercio | (Fol. 82 blank. Fol. 83a:) [G]Allia est omnis diuifa in partes tres . . . | . . . (Fol. 153a:) . . . | Finiunt feliciter: libri cōmentario 4, | Iulij cesaris de bello gallico. lxxiiij. (On the reverse:) Tabula, siue registrū . . . | . . .

Sm. folio, semi-Gothic letter, 153 leaves, 38 long lines to the page; a fine copy in old red morocco, from the Sunderland-Marlborough library

[Esslingen, C. Fyner], 1473

30 0 0

EXCESSIVELY RARE. The original MS. signatures of the quires are still visible and show that the book is thus arranged. The life of Cæsar comprises the following quires:—a-g in tens and h in 12 leaves. The commentaries begin on i 1, and end on q 3; the sheets being divided thus: i 10 leaves, k 12, l 10, m 4, n 10, o 12, p 10, and q 4 (the last leaf of q being blank cut away). The commentaries extend no further than the Gallic war, which ends on fol. 152. On fol. 153a, there is a paragraph of 21 lines beginning “(E)Xceptus est cesaris aduētus ab omnibus municipijs | et . . .”, and below is the colophon cited above. Hain *4226; Proctor 2456. This was the second dated book printed by Fyner.

161 NIGER (Petrus). DER STERN MESCHIAH.

(Fol. 1a, blank; 1b contains a full-page woodcut representing the author disputing with the Jewish doctors. It is repeated on fol. 235b. Fol. 2a:) (I)N aller übung der vernunft | ist die czu preysen vnd czu | loben . . . | . . . (Fol. 310b:) . . . | . Also hat ein endt das buch welichs wirt genēt | der stern meschiah . . . | . ge- | macht . . . von Bruder Peter schwarcz | prediger ordens . . . | . . . (On 311a begin the Hebrew alphabet and rules for reading Hebrew, which finish on fol. 316b. On fol. 317a begins the table. Fol. 322a:) . . . | . Das büch hat gedrückt vnd volendt Con- | radus feyner vō Gerhaufen in . . . | . Eszling an sant Thomas abent . . . | . Taufent vierhundert vnd | fiben vnd sibenzigk Iar . | Explicit Stella Meschiah. |

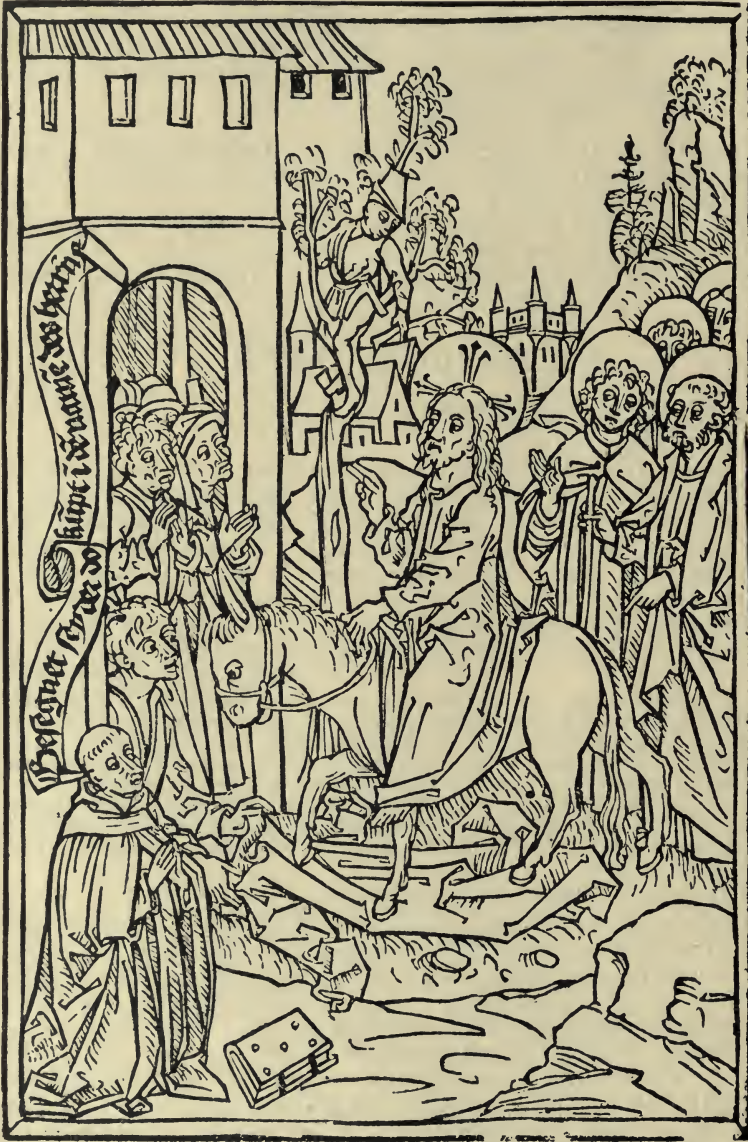
Smallest folio (4to.), Gothic letter of two sizes, as well as some Hebrew type, 322 leaves, 28 lines to the page; without signatures, catch-words, and foliation; 4 fine woodcuts (2 repeated) and numerous outline woodcut initials; in the original oak boards, covered with stamped leather, with clasps and cornerpieces; A FINE COPY Esslingen, C. Fyner, 1477

Sold

This is a much-amplified German paraphrase of the very curious and interesting work of Peter Schwarz originally written in Latin: ‘*Contra perfidos Judæos de conditionibus veris Messie*, the second book in which Hebrew types were used (the first had been printed at Reggio a few months earlier), which was also printed by Fyner, 1475,

in the same types. It is still rarer than the original Latin edition, and is practically a new work, the translation and transliteration of Hebrew being much more ample. A full description of the work is to be found in Wolfius' *Bibliotheca Hebraica*, vol. II, pp. 1110-1115. Hain *11886; Proctor 2464.

. See illustrations below and on the opposite page.



161. NIGER, DER STERN MESCHIAH, ESSLINGEN, FYNER, 1477

Ulm (about 1472)

Johann Zainer, prototypographer

162 BOCCACCIO. *DECAMERON, Germanicè*

(Fol. 1, a blank cut away. Fol. 2a, headline :) Die vorred (The same, col. 1 :) Hie hebt sich an das pûch

£ s. d.

vō | seinem meister In greckisch | genant decameron/ daz
 ist cen | to nouelle in welsch Vñ hun | dert histori oder
 neüe fabel in | teutscher Die der hoch gelerte | poete
 Iohannes boccacio ze li | ebe vnd früntschafft schreibet . . .
 (Fol. 12a, col. 2:) . . . | Die erste tagreyse. | . . . (Fol. 13a,
 headline:) Plat I (Fol. 398a, headline:) Plat CCCLxxxx.
 (The text ends on the seventh line of the second column of the
 same page:) freude vnd nucze pringet.

Sm. folio, large Gothic letter (type 3), 397 leaves in double
 columns, 38 lines to the column; with painted initials;
 a fine and large copy in brown pigskin by Bedford, from the
 library of R. S. Turner; VERY RARE

Ulm, J. Zainer, about 1472-73 Sold

Die hebt sich an der ailt Tractat.



Ach allen disen claren sprü
 chen der heiligen ppheten
 da mit die gancz warheit
 des cristlichenn glaubens
 wirt trefflichenn erkleert
 vnd gefestigt/ lindt etli
 che vstockte Jüden die sich
 klug vnd weysz scharzen
 yn yren augen. Vnd wöllen eynen czerproch

161. NIGER, DER STERN MESCHIAH, ESSLINGEN, FYNER, 1477

(Portion of a page)

FIRST EDITION OF THE DECAMERON IN GERMAN and most probably
 the earliest book in which the leaves are numbered. The numeration
 is not correct, as the last leaf which ought to be marked 386 (385+12
 preliminary = 398) is marked cclxxxx; this being caused by frequent
 irregularities, such as the accidental omission of 7, 8, 9, etc. It is a
 volume of the greatest rarity, and a perfect copy, like the above, almost
 equals in scarcity the famous Italian original, printed by Valdarfer in
 1471. There is no copy in the British Museum.

At first sight most people would say that this grand and exces-
 sively rare volume was printed by Günther Zainer at Augsburg. But
 there exist copies (those in the Bibliothèque Nationale and in the Huth
 library) which have an eighth line, *Geendet seligtlichen zu Vlm*, added
 in the second column of 398a. The superb illustrated volume of
 Boccaccio (*De Mulieribus*) which Johann Zainer produced at Ulm in
 1473 with his name and the date, is in itself a sufficient proof that his
 press must have been at work for some time; and it is printed in
 a type smaller than we find here in the Decameron. The columns of

the Decameron are also much ruder in what printers call their "justification." On such grounds we may assume that the Decameron is probably a year older than the other book; and as we know it was printed at Ulm, it can be assigned to no other press than that of Johann Zainer. The type used by Hohenwang was very different, and he (although he may have been at some time a xylographer in Ulm) appears to have worked at typography only in Augsburg.

The paper-mark is usually the eight-petalled rose; but occasionally there is a figure which may be intended for a mitre or a shield. Hain *3279=3280; Pellechet 2444 (incorrect collation); not in Proctor.

163 ALBERTUS MAGNUS DE ADHERENDO DEO, etc.

(Fol. 1a:) INCIPIT . LIBER . ALBERTI . MAGNI . ORDINIS | PREDICAT
ORVM . DE . ADHERENDO . DEO . | . . . (Fol. 14a:) INCIPIT . TRACTALVLVS .
DE . REMEDIIS . CONTRA . PVSILLANIMITATEM . . . | . . . | . . . PER . . . |
. . . IOHANNEM GERSON | . . . (Fol. 22a:) INCIPIT . EPISTOLA . DOMINI .
BONAVENTV | RE . CARDINALIS . DE MODO . PROFICIENDI | CONPENDIOSO .
| . . . (Fol. 28:) BREVIS ET VTILIS DOCTRINA IUVENVM : | DOMINI
BONAVENTVRE . . . | . . . (Fol. 40 contains a Table of Contents)

Sm. folio, 40 leaves, Roman letter, mostly 34 (or 33) lines to the page; a woodcut flower-border on the first page; half morocco

[Ulm, J. Zainer, about 1473] 8 8 0

The woodcut border on the first page is coloured and the initial illuminated.—The numeral references in the table are all in Arabic figures. Hain *429; Proctor 2501.

164 RAMPIGOLLIS. AUREA BIBLIA.

(Fol. 1a blank, cut away. Foll. 2a-13a, a table of chapters, commencing:) Abſtinentia valet ad multa. Capitulo . i . | (Fol. 14a:) . Liber manualis ac introductorius in biblie hiftorias | figuraſq; veteris ac noui teſtamenti peroptimus Aurea | biblia vocitatus Incipit feliciter. | . . . (Fol. 158a:) . . . | . . . Vlm diligent' p | Iohānez zeiner de Rutlingen artiftialit' effigiat? | Anno legis gr̃e. M. cccc. lxxv. die altera poſt viti & | modeſti martirum . . . | . . . (Fol. 159 blank)

Sm. folio, 159 leaves, printed in Zainer's small Gothic type, 32-35 long lines to the page; without signatures or catchwords; one or two blank margins mended and a few wormholes; brown morocco extra, blind tooled, gilt edges

Ulm, J. Zainer, 1475 11 11 0

165 — the same. Sm. folio, a fine and quite sound copy in olive-green morocco extra, blind-tooled, gilt edges, by Rivière

1475 13 13 0

First dated edition. Hain-Copinger *13681; Proctor 2508.

166 CATO. ETHICA SEU DISTICHA.

(Fol. 1a:) . Regiſtꝝ in p̃ceptoꝝ numero. vna cum titulis eorundē | . . . (Fol. 3a:) . Libri p̃ntis materiam inuenire gliſcens oueniente p | aliqua ſ' monis tui compoſitione p tabulam ſubſcriptam | quam materialem appello . . . | . . . (Fol. 25a:) . Remiſſorium ſupra thematū tam euangelioꝝ q̃; epl'aꝝ | dominicaliumq; feriaꝝ intro ductiones p anni circulum | felicit' incipiunt . . . | . . . (Fol. 61 a blank, cut away. Fol. 62a, foliated I:) . Prologus Rathonis de omni cecitate homis erranti | in viaꝝ . & hoc in genere Incipit feliciter. | . . . (Fol. 380a, foliated cccxix, lines 24-25:) . Docum̃ta moralia cathonis In oim xp̃ianoꝝ morū & | erroꝝ . . . | (The same, line 34:) . . . Finiunt in dei honore feliciter |

Sm. folio, 379 leaves (60 unnumbered and 1-cccix), Gothic letter, 34 long lines to the page; an interlaced woodcut initial on the first page of text; original oak boards, covered with stamped pigskin, in fine condition

[Ulm, J. Zainer, about 1475] 18 0 0

Hain-Copinger *4710; Proctor 2505.

167 HORAE. An imperfect volume. 12mo., 66 leaves with 18 long lines to the page; in an old German binding [Ulm, J. Zainer?, about 1484]

6 6 0

There are two sizes of type. The smaller is identical with that which is engraved by Braun, plate VII no. VI, in which John Zainer printed Nider, *Aurei Sermones*.

This seems to be a possibly unique fragment of an unknown Prayerbook printed in Ulm about 1484. The printed leaves are supplemented with 62 written leaves (added in the sixteenth century), including a Litany, the last name in which is that of S. Bilihild.

The printed leaves have signatures as follows: (o) five leaves (out of six, the first missing); p eight leaves; q nine leaves out of ten; qq seven leaves out of eight; five leaves without a mark; four leaves of which the first bears signature v; eight leaves unmarked; y eight leaves; z eight leaves; four leaves of which the first is marked z. The first leaf (i.e. o2) begins with "Has horas composuit Papa Iohannes vicesimus . . ." in six lines.

Conrad Dinckmut, 1482

168 DIE SIEBEN CURS.

(Fol. 1a, title:) Dye sibben Curz; anff (sic) ainen | yeglichen tag der



168. DIE SIEBEN CURS, ULM,
DINCKMUT, 1491

wochen ain. | mit teyn sibben zeiten vñ fel ve- | iper gar loblich geordi niert. | (On the reverse, a woodcut of the Trinity. Fol. 2a:) Am suntag der curs von d' | heiligen driainigkait. | HErr thû auf meie le | . . . (Fol. 210a, colophon:) Gedruckt zû Vlm Von | Cûnrad Dinckmût. An/ | no. M.cccc.xc.j. | (The reverse blank)

Sm. 8vo., Gothic letter, 210 leaves (sigs. [a]-z⁸ A-B⁸ C¹⁰), without catchwords and foliation, 15 long lines to the page; with 7 fine page woodcuts, 6 of which are in good contemporary colouring, and ornamental initials; some contemporary MS. annotations; a very fine, sound copy in the original binding of wooden boards covered with stamped leather, with brass corner-pieces and clasp

Ulm, C. Dinckmut, 1491 48 0 0

A BOOK OF SIGNAL RARITY. It is apparently undescribed by any bibliographer except Haseloff, who mentions as the only known copy that in the Ulm Stadtbibliothek, which lacks the title leaf. The woodcuts represent: 1. The Trinity, on fol. 1b; 2. A Man praying at the mouth of Hell, on 40b; 3. The Descent of the Holy Ghost, on 74b; 4. A Man confessing, on 103b; 5. A Celebration, on 131b; 6. The Crucifixion, with a man kneeling (uncoloured), on 155b; 7. Ascension of the Virgin and Child, on 183a. Not in Hain or Proctor.

* * See illustration above.

Johann Reger, 1486

169 ITINERARIUM BEATAE VIRGINIS MARIAE.

(Fol. 1a blank; 1b contains a full-page woodcut of the Virgin with Saints in the lower portion and Christ in glory in the upper. Fol. 2a:) Prefacio in itinerarium seu perigrinatio | nem : beate virginis ⁊ dei



169. ITINERARIUM B. V. M. [ULM, REGER, c. 1490]

genitricis marie. | . . . (Fol. 36b:) . . . | preuidit ineternum. Amen
 ✥ | Finis itinerarij seu peregrinatio- | nis beate marie virginis. | (Foll.
 37-38, both blank, cut away)

Sm. 4to., Gothic letter, 36 leaves, 32 long lines to the page; with one
 LARGE WOODCUT, and 54 SMALLER ones, illustrating the lives of the Virgin
 and of Christ, and ornamental initials; vellum

[Ulm, J. Reger, about 1490] 45 0 0

£ s. d.

An EXCESSIVELY RARE book, in very fine condition, with woodcuts which enjoy celebrity for their design and character.

The smaller cuts are arranged to form 18 full-page cuts, each in 3 compartments. COLLATION: a-d in-eights; e, four leaves. Hain-Copinger *9322; Proctor 2584.

* * See illustration on page 80.

Lauingen (1473)

- 170 RAUWOLF (Leonhart). Leonhart Rauwolfen . . . Aigentliche beschreibung der Raisz . . . inn die Morgenländer . . . 1582. (*Colophon* :) Getruckt zu Laugingen, durch Leonhart Reinmichel.

Sm. 4to., 8 preliminary leaves and 487 pp., with 3 small woodcuts; original limp vellum binding, a fine copy Lauingen, 1582 1 15 0

The author was a physician and botanist. He left Augsburg in 1573, and sailed soon afterwards from Marseilles to Syria, wandered through that country and Mesopotamia, Kurdistan and the Persian borders, turned back to visit the Holy Land; and reached Augsburg again in February, 1576. His botanical observations are valuable.

Lübeck (1475)

- 171 BIBLE IN LOW-GERMAN. (*Fol. 1 blank on the obverse, having on the reverse a very large woodcut of Adam and Eve in the Garden. Fol. 2, title* :) De Biblie vth der vthlegginge Doctoris Martini Luthers yn dyth düdesche vlitich vthgesettet . . . Inn der Keyserliken Stadt Lübeck by Ludowich Dietz gedrucket . M.D.XXXIII. (*This title within a fine woodcut composition of allegorical character. Fol. 485, title* :) Dat Nye Testament. Martini Luthers. Mit Nyen Sūmarien . . . dorch Iohannem Bugenhagen Pomern. M.D.XXXIII. (*Within the same woodcut border as used for the first title. Fol. 623 reverse*;) . . . Dyt löfflyke werck, ys also . . . ym Dusent vyff hundert vnde veer vnde dörtingesten yare . . . Lübeck, by Ludowich Dyetz, dorch den druck vullendet. . .

6 vols in 1, small folio, with a great number of NOBLE WOODCUTS by ERHARD ALTDÖRFFER; having two leaves torn and defective, but in all other respects a fine copy in red morocco, from Dr. Hawtrey's library

Lübeck, L. Dietz, 1533-34 21 0 0

FIRST EDITION of Luther's Bible in Low German, translated from the original (completed in 1532) by Johann Bugenhagen and Johann Hoddersen. The woodcuts are of magnificent size and execution.

"The artist's best work consists of the woodcuts in the fine Lübeck Bible, *De Biblie . . . Ludowich Dietz . . . 1533.*"—This is Nagler's emphatically expressed opinion. The large woodcut of Adam and Eve at the beginning is the same as appears in Matthew's English Bible of 1537; and the very large ornamental letters at the beginnings of some of the parts are apparently from the same fount of type as supplied those which are found in some places in that Bible. (They are what Mr. Lea Wilson called "flourished text letters.")

* * See illustration on following page.

Rostock (1476)

- 172 REINECKE FUCHS in Low German. (*Title* :) . . . Reynke Vosz de olde, nyge gedrucket, mit sidlikem vorstande vnd schonen figuren, erluchtet vnde verbeteret. M.D.XLIX. (*Colophon* :) Gedruckt by Ludowich Dietz, ym Iare na Christi Gebort, Dusent vyff hundert, negen vnd veertich. (*Colophon to register* :) Gedruckt tho Rostock dorch Ludowich Dietz. M.D.LIII.

Sm. 4to., with the register; with 98 WOODCUTS, large and small, one of them signed with the initials MB; fine copy in old Dutch calf gilt, gilt edges Rostock, L. Dietz, 1549 18 0 0

VERY RARE. The last eight leaves of Register are very rare, having been printed five years after the completion of the book, and added only to the unsold copies in the publisher's hands.

The woodcuts illustrate various animals that form a nation with the lion as king.

This latter is invariably drawn with crown and sceptre and seated on a throne or cushion.

COLLATION: A-LL in eights and A-B in fours. Brunet IV, 1225.

* * See illustrations on following page.

Di At Ander Deel des Ol- den Testamentes.



171. BIBLE IN LOW-GERMAN, LÜBECK, 1533-4

(Much reduced)

Prague (1478)

£ s. d.

173 KRAMMER (Gabriel). (*Title, within an architectural design:*) ARCHITECTVRA: VON DEN FUNF SEÜLEN SAMBT IREN ORNAMENTEN VND ZIERDEN ALS NEMLICH TUSCANA . DORICA . IONICA . CORINTIA . COMPOSITA . . . Mit Sonderlichem Fleiss Zusammen getragen und Gebessert Durch



172. REINECKE FUCHS, ROSTOCK, 1549

£ s. d.

Gabrielen Krammer Von Zürich . Dischler und Ir Röms Kays .
Mays . Leib Trabanten guardi pfeiffer . . Zu prag . . . 1600

Folio, 10 pp. of letterpress, with title and 28 PLATES, BRILLIANT
IMPRESSIONS; in the original vellum Prague, 1600 35 0 0

A WORK OF THE UTMOST RARITY. Nagler could only find one or two copies, and these contained 24 plates, whence he concluded that 24 was the correct number. The above copy contains the complete number of 28 plates marked 1-26, whilst the last two are without numeration. On each plate is either Krammer's name in full or his monogram. The designs themselves were executed between 1598 and 1599.

The beauty and accuracy of the drawings, coupled with the variety of the subjects represented, call to mind the somewhat similar work by Guckeisen and Ebelmann (see my catalogue 229, no. 860).

Reutlingen (about 1478)

Johann Otmar, about 1479

174 CONRADUS DE ALEMANIA. CONCORDANTIAE.

(Fol. 1a, col. 1:) [C]Vilibet volenti | reqrere cōcorda | cias. in hoc
libro | vnum est primi- | tus attendendū | videlicet . . . (Fol. 415a,
col. 2:) . . . | Expliciūt cōcordātie | fris Cōradi de alemāi

Folio, Gothic letter, 415 leaves, treble columns (each column having
its line of marginal references), 66 lines to the column; the first page
painted with a border; russia binding [Reutlingen, J. Otmar, about 1480] 6 6 0

Reprinted page for page and line for line from the edition brought out by Mentelin.
This is one of the first books printed at Reutlingen. The paper-mark is an eight-
petalled rose. Hain *5630; Proctor 2695A.

175 HARENTALS (Petrus de). GLOSSA SUPER PSALTERIUM.

(Fol. 1a:) Glofa cōtinua collectoris | super librum psalmodū . |
(Fol. 2a:) Expofitio libri psalmodū regij pphete | p . . . Petrum de |
Harentalis priorē floriefenfem Premōftra | tenfis ordinis . . . | . . .
(Fol. 209b:) Finis glofe cōtinue sup librum psalmodū | in Reutlingē
Imprefse. Anno. M.cccc. | lxxviiij . . . | . . . (Fol. 210 blank)

Sm. folio, Gothic letter, 210 leaves, printed in double columns, 50 lines,
with signatures; an illuminated initial and partial border on the first
page of text, and red printed initials; a fine copy in a contemporary
binding of wooden boards, covered with stamped leather

Reutlingen [J. Otmar], 1488 3 3 0

Hain-Copinger *8367; Proctor 2713.

Memmingen (about 1480)

Albrecht Kunne, prototypographer

176 ANTONINUS. SUMMA CONFESSIIONUM.

(Fol. 1 blank. Fol. 2a, col. 1:) Opus Anthonini archiepiscopi
Florentini. In q3 vtroq3 iure expitiffimi De eruditione Confessorum
feliciter incipit. Prologus . . . (Fol. 89a, col. 1:) . . . Explicit Sūma
confessionū seu Interrogatoriū pro simplicibus Confessoribus . . . (Fol.
91b, col. 2:) Explicit Sermo beati Iohannis Crisostimi d' penitencia.
Impressus Memmigen Per Abertum Kunne de duderstat Magunt'
dyocef' Anno dni M.cccc.lxxxiiij . . . (Fol. 96, col. 2:) . . . Expliciūt
Rubrice super tractatum de iftructione seu directione curam animarū
regentium.

Sm. 4to., Gothic letter, 96 leaves, double columns, 32 lines to the
column; with quire-signatures; hf. bd. Memmingen, A. Kunne, 1483 2 10 0

The paper-mark is the bull's head, with a long rod, and something like two balls
at top. It is printed in a small thin type, but the headings and first lines are of larger
size. Hain-Copinger *1190; Proctor 2773.

Passau (1481)

£ s. d.

Johann Petri, 1485

177 LOCHMAIER (Mich.). SERMONES DE SANCTIS.

(Fol. 1a:) Celeberrimi sacre theologie nec | non iurispontificij
doctoris . . . | . . . Michaelis lochmair ser- | mones de sanctis perutiles
cum vigentitribus fermoni- | bus . Pauli wann annexis feliciter
incipiunt. | (Fol. 401b:) . . . | Finis. Sit laus deo. | (Fol. 402a blank,
cut away)

Sm. folio, Gothic letter, printed in double columns, 42 lines to the
column; with signatures (A⁸ B¹⁰ a⁶ (the first blank) b-z⁶ aa-zz⁶ aaa-ppp⁶
qqq⁸ rrr⁹); a few leaves slightly wormed and waterstained; new binding
of wooden boards covered with stamped pigskin, with old clasps

[Passau, J. Petri, about 1490] 4 4 0

Hain-Copinger *10172; Proctor 2845.

Leipzig (1481)

Moritz Brandiss, 1488

178 PSALTERIUM LATINUM CUM CANTICIS ET SYMBOLO.

(Fol. 1a:) [B]eatus vir qui non abiit | in consilio impio ¶ et in |
via peccatorū nō ifetit: | τ in cathedra pestilencie | non fedit [S]ed in
lege | domī volūtas eius: τ in lege eius me- | ditabit die ac nocte [E]t
erit tanq lig | . . . (Fol. 126b, line 17:) Finit foeliciter: .

Sm. 4to., 126 leaves [a-k⁸ l⁶ m-q⁶], printed in large misal type
(no. 2), 20 long lines to the page (except the first which has 19, and the
last which has 17); a wormhole in the first three leaves and in two
others; in the original wooden boards covered with stamped calf, the chief
ornament being a griffin within a lozange

[Leipzig, Moritz Brandiss, about 1488] 37 10 0

Without signatures, catch-words, and imprint. It is undescribed by all the biblio-
graphers except Dr. Dietrich Reichling, who in his appendices to Hain and Copinger
describes it from an imperfect copy. It was probably the first book printed by Moritz
Brandiss, who later removed to Magdeburg.

There appear to be several paper-marks: chiefly the large bull's head with high
horns and lofty rod, but also seemingly a pair of scales, something like a sword handle
with a fluttering band around it, a shield bearing a Maltese cross, and others.

The signature of Peter Rosenthal, 1578, appears inside the cover.

Not in Hain, Copinger, or Proctor; Reichling 698.

Other printers

179 COCHLEIUS (Johannes). (Title, within a woodcut border:) DE MATRI-
MONIO SERENISSIMI Regis Angliæ, HENRICI Octavi, Congratulatio disputa-
toria Iohannis Cochlei. Ad PAVLVM Tertium Pont. Max. 1535.
(Colophon:) Lipsiæ excudebat Michaël Blum. Mense Februario . . .
M.D.XXXV.

Sm. 4to., Roman letter; slightly wormed; cloth bds.

Leipzig, M. Blum, 1535 3 3 0

180 — the same. Sm. 4to., a very fine, large copy; in an eighteenth
century French binding of calf gilt

1535 6 6 0

181 HENNING (Salomon). Liffendische Chürlendische Chronica. Was sich
vom Jahr Christi 1554. bisz auff 1590. In den langwierigen Moscov-
iterischen und andern Kriegen, an nothdrenghlicher veränderunge der
Obrigkeit und Stände in Liffland . . . zugetragen . . . Durch
SALOMON HENNING . . . Mit einer Vorrede D. DAVIDIS CHITRAEL . .
Gedruckt zu Leipzig . . . M.D.XCIII.

Sm. folio, Gothic letter; a fine copy in brown morocco extra, gilt
edges, by Thompson, with the Eyre arms in gold on sides; RARE

Leipzig, Zacharias Berwaldt, 1594 2 5 0

Munich (1482)

£ s. d.

- 182 PASSIONAL. (*Title within woodcut border :*) PASSIONAL. Inn Welchem mit sonderm fleisz in schöne Figuren zusammen gebracht sein die fürnembste historien vñ geschicht des lebens, leidens, sterbens, vnd aufferstehung vnsers herrn Iesu Christi . . . ANNO M.D.LXXII. . . (*Colophon :*) Getruckt zu München, bey Adam Berg. ANNO M.D.LXXII.

Sm. 4to., with brilliant impressions of the 41 WOODCUTS, of which thirty-three bear the mark of VIRGIL SOLIS, four the mark of JOHANN NELL, and four are unmarked; a fine copy in red morocco extra, gilt edges

Munich, A. Berg, 1572

4 10 0

The rarity of this book is well shown by a remark in the *Monogrammisten* (IV. p. 757)—“Illustrations from the Passion after designs of Virgil Solis. They belong to a work of which the title is unknown to us; which we find in single leaves in the Munich collection.”

- 183 MISSALE FRISINGENSE. MISSALE FRISINGENSE. (*Here an illuminated woodcut of the Virgin and Child and Two Saints*) MONACHII. Ex-cudebat Adamus Berg, Typographus Ducalis M.D.LXXIX

Folio, with six leaves of the Canon PRINTED ON VELLUM and comprising a large coloured and illuminated WOODCUT of the Crucifixion; many smaller WOODCUTS coloured, throughout the volume; original calf

Munich, A. Berg, 1579

17 17 0

COLLATION: 14 preliminary leaves; leaves 1-116; 28 unnumbered leaves, of which the last six are on vellum; leaves 117-220; 1-63, 66-68 (a mistake in foliation, no defect). Weale, p. 81; Alès III, 61.

Heidelberg (1485)

Heinrich Knoblochtzer, 1489

- 184 JACOBUS DE CLUSA DE VALORE MISSARUM, etc.

(*Fol. 1a :*) De valore et vtilitate missarū | pro defunctis celebratarū per- | sacre theologie professorē. Ia- | cobū ordinis: cartusiēsis edita | (*Fol. 14b :*) . . . | Et sic est finis huius operis. | Anno. M.CCCC.XC.III. | (*Fol. 15a :*) Vtrū perfecta dei opera possint ipediri de- | monis malicia Cōtra primū arguitur sic | . . . (*Fol. 19a :*) . . . | Explicit determinacio . . . | . . . johā | nis de mechilinia habita in vnuerfitate co- | loniē . . . | (*Fol. 20 blank*)

20 leaves, Gothic letter, with 5 large ornamental woodcut initials, one of which is historiated [*Heidelberg, Heinrich Knoblochtzer, 1493*]

Hain-Copinger *9341; Proctor 3141.

WIMPHELING. AGATHARCHIA.

(*Fol. 1a, title :*) Agatharchia | Id est bonus Principatus: vel Epi- thoma | condicionum boni Principis Ia. Vuim- | pfelin . Sletstātē . | . . . (*Fol. 10b :*) . . . | Impressum a Martino Schotto Ciue Argeñ. | xi. kt. Decembres. Anno. M.cccc.lxxxx.viij. | (*Fol. 11a :*) Tituli libri . | . . . (*Fol. 12 blank*)

12 leaves (a⁶ b⁶), printed in Roman letter

Strassburg Martin Schott, 1498

Hain-Copinger *16169; Proctor 411.

EGINHART. VITA ET GESTA KAROLI MAGNI. (*Colophon :*) APVD . . COLONIAM IO. SOTER IMPRIMEBAT. AN. MDXXI.

With a fine large woodcut on title

Cologne, 1521

— the above 3 works in 1 vol., sm. 4to., old calf gilt, with crowned cypher in gold on sides; from the libraries of W. H. Crawford and Robert Proctor

1493-1521

5 5 0

Regensburg (1485)

- 185 GALLUS [HAHN] (N.). CATECHISMVS Predigswaise gestelt, für die kirche zu Regenspurg, zum Methodo das ist, ordentlicher summa Christlicher lere, wider allerlei newerung vnd verfelschung . Durch

Nic. Gallum . . . 1554. (*Colophon* :) Gedruckt zu Regensburg, durch Hansen Khol.

Sm. 4to., with WOODCUT title and 24 LARGE WOODCUTS in the text, with the monogram of MICHAEL OSTENDORFER; *hf. bd., a fine copy*

Regensburg, J. Khol, 1554 5 0 0

Unknown to Brunet and Graesse. The woodcuts are illustrations of incidents in the Scriptures, such as the Creation of the World, the Flight of Joseph from Potiphar's wife, Christ feeding the multitude. They all bear Ostendorfer's monogram.

The book is printed in large Gothic characters in two sizes.

COLLATION: four preliminary leaves; A-Z, a-z, Aa-Ee in fours: Ff two leaves.

Hagenau (1489)

186 AESCHINES ET DEMOSTHENES . . . GRAECIAE EXCELLENTIUM Oratorum Aeschinis & Demosthenis, orationes aduersariae (*Colophon* :) Haganoe, ex Academia Anshelmiana Mense Aprili. Anno. M.XXII (*sic*)

Sm. 4to., in Greek, edited by Johannes Reuchlin; *old calf, from the Sunderland Library*

Hagenau, T. Anshelm, 1522 1 10 0

Pforzheim (1500)

Thomas Anshelm, 1500

187 RABANUS MAURUS. (*Fol. 1a, title* :) M Agnencij Rabani Mauri De Laudib⁹ sancte Crucis opus . erudicione versu prosasq; mirificum. (*Fol. 85b, colophon, printed in red* :) Phorçheim . in ædibus Thomę Anshelmi . Martio mense . M.D.III. . . .

Sm. folio, Roman letter, rubricated; 85 leaves; with WOODCUTS; some bottom margins strengthened; *hf. bd.*

Pforzheim, 1503 4 4 0

A work remarkable for the curious arrangement of its typography. It is finely printed in Roman letter in red and black, some of the red type being arranged in symbolical figures, mostly cruciform, enclosed within outline woodcuts. Besides these there are two large and fine woodcuts of the author presenting his book to the Pope. Proctor 11747.

188 ——— the same. Sm. folio, a little water-stained; bound up with a contemporary work in old stamped calf rebacked 1503 4 4 0

Bound up with this copy is: "Quodlibeta Varie questiones de quolibet disputa re ac edite a . . . Thoma Aquinae . . . M.CCCC.I" printed at Cologne by H. Quentell (not in Proctor). This contains pretty woodcut initials.

Wittenberg (1503)

189 LUTHER (Martin). Eyn sendbrieff an den Bapft Leo. den czehenden. D. Martinus Luther ausz dem lateyn ynsz deutsch vorwandelt. Wittenbergk, 1520.

Sm. 4to., Gothic letter, 7 leaves (A⁴ B³); vellum, a fine copy

Wittenberg, 1520 1 10 0

190 LUTHER (Martin). A COLLECTION OF TRACTS RELATING TO THIS CELEBRATED REFORMER. Bound in 1 vol., sm. 4to., black letter, ORIGINAL EDITIONS; blue morocco

Wittenberg [1520]-23 12 12 0

CONTENTS:—[KLEINE EXEGETISCHE SCHRIFTTEN]. Das Magnificat Vorteuetschet und auszgelegt durch D. Martinum Luther Aug. (44 ll.) Wittenberg [1520]; Auszlegung der Epistell unnd Evangelii des Advents . . . (104 ll.) title (mended and very slightly defective) in red and black, within fine floral and figured border, ib. Jo. Grunenburg, 1522; Das Siebēd Capitel S. Pauli zu den Chorinthern Auszgelegt . . . (39 ll.) title within architectural woodcut border, ib. 1523; Epistel S. Petri Geprediget un auszgelegt durch Martinū Luther M.D.XXIII (86 ll.) title within fine woodcut border with figures of Adam and Eve, 1523.

191 ——— Another Collection. Bound in 1 vol., sm. 4to., ORIGINAL EDITIONS; blue morocco

Wittenberg, etc., 1520-38 18 18 0

CONTENTS:—[KLEINE THEOLOGISCHE SCHRIFTTEN]. Ain trostlichs büchlein Da Martini Luthers in aller widerwertigkait ains yeden Christglaubigen menschen neulich geteütscht durch Magistrum Georgium Spalatinum (*Colophon* :) Gedruckt zu Augspurg,

LUTHER, A Collection of Tracts, *continued* :—

£ s. d.

durch Silvanum Ottmar . . . Tausent Funnf-hundert vnd im zwaintzigsten jar. (33 ll.) *title within fine woodcut ornamental border, full-page cut of the Resurrection on reverse of last leaf, Augsburg, 1520*; Von den güten wercken Doctor Martini Luthers Augustiner zü Wittenberg (50 ll.) *title within fine woodcut figured ornamental border, 1520*; Das Ihesus Christus eyn geborner Iude sey Doctor Martinus Luther, Wittenberg, m.d.xxij (18 ll.) *title within fine architectural and figured border, Wittenberg, 1523*; Von der Freyheit eynes Christen menschen D. Martinus Luther, Vuittemberg, m.d.xxij (14 ll.) *fine woodcut ornamental title with lions, ib. 1523*; Euangelium. Von den zehen auszsetzigen vordeütscht vnd ausgelegt M. Lut. Wittenberg (35 ll.) *title within ornamental border, ib. n. d.*; Von der Christlichen hoffnung ein tröstlich leer für die kleinnütigen Martin luthers über on ein dē letsten versz des fünften Psalmen . . . (24 ll.) *n. p. d.*; Ein Epistel ausz dem Propheten Ieremia, von Christus rey ch und Christlicher freyhey, Gepredigt durch Martinū Luther, 1527 (14 ll.) *title within ornamental border, n. p. 1527*; Wie das Gesetz und Euangelion recht gründlich zü vnterscheiden sind D. Mart. Luthers predig. Item, was Christus vnd seyn Königreich sey . . . m.d.xxxij. (Colophon:) Getruckt zü Nürnberg durch Künigund Hergotin. (10 ll.) *title within fine architectural border, Nuremberg, 1532*; Der Segen, so man nach der Messe spricht vber das Volck, aus dem vierden buche Mosi, am VI Cap. Ausgelegt durch D. Mart. Luth. Wittenberg. m.d.xxxij (8 ll.) *title within fine figured and woodcut border, with mark NS (mon.) Wittenberg, durch N. Schirlentz, 1532*; Von der winckelmesse und Pfaffen Weibe. D. Mart. Luther. Wittenberg d m xxxiii. (56 ll.) *title within woodcut border in compartments, containing scenes in the Episode of Herod and St. John the Baptist, ib. 1533*; Die drey Symbola oder Bekentniss des glaubens Christi jnn der kirchen eintrechtiglich gebraucht Mart. Luther D. Wittenberg m.d.xxxvi (24 ll.) *fine woodcut title border of Biblical scenes, ib. Jo. Weiss, 1538.*

192 — Another collection. Bound in 1 vol., sm., 4to., ORIGINAL EDITIONS; blue morocco

Wittenberg, 1522-46 15 15 0

CONTENTS :—[VERMISCHTE SCHRIFTEN]. Von menschen leren zu meyden D. Marti. Luther Wittenberg. m.d.xxij (9 ll.) *title within fine figured and ornamental border, Wittenberg, 1522*; Widder die Verkerer und felscher Keyserlichs Mandats Martinus Luther. Wittenberg, m.d. xxij, (6 ll.) *fine woodcut architectural title, ib. 1523*; Von weltlicher überkeytt wie weytt man yhr gehorsam schuldig sey Mart. Luther Vuittemberg m.d.xxiii (26 ll.) *fine ornamental woodcut title, ib. Nic. Schyrlentz, 1523*; Ordenüg eyns gemeynen kastens. Radschlag wie die geystlichen gutter zu handeln sind Martinus Luther. m.d.xxij (16 ll.) *fine ornamental title with lions below, ib. 1523*; Von Kauffshandlung und wucher Martinus Luther. Vuittemberg. 1524 (36 ll.) *fine figured and ornamental title, ib. Hans Lufft, 1524*; Vom wucher und widerkeufflichen Zinsen D. Martinus Luther . . . (12 ll.) *n. p. d.*; Ob kriegs leutte auch im seligem stande seyn künden Mar. luther m.d.xxvij (20 ll.) *title within fine figured border of cupids, etc. 1527*; Ob Man vor dem Sterben der Pestilenz, und wer, Fliehen muge, eyn nutzlich Buchlin newlich geschriben von Mart. Luther Wittenberg. Anno m.d.xxvij (12 ll.) Wittenb. 1527; Vom kriege widder die Türcken Mar. Luther, m.d.xxviii. Wittenberg (30 ll.) *woodcut figured and ornamental title (some ll. stained), ib. Hans Weiss, 1528-9*; Auff das Vermeint Keiserlich Edict, Ausgangen jm 1531 jare nach dem Reichs tage des 1530 jars. Glosa. D. Mart. Luthers. Wittenberg. d m xxxi. (28 ll.) *title (backed and slightly defective, as is also 1 leaf) within border of scenes of Herod and John the Baptist, some ll. stained, ib. Nic. Schirlentz, 1531*; Klagrede D. Martini Lutheri vnd vrteil, von gegenwertigen etlichen handeln vnd iamer dieser Zeit . . . (15 ll.) Regensburg, Hans Khol, n. d.; Etliche Schlüsse D. Mart. Luth. Das man dem Bapst und seinen Schutzherrn wider vnrechte gewalt vnd Kriege, widerstand thuen sol. m.d.xlvi. (4 ll.) *n. p. 1546*; Der Römischen Kaiserlichen Maiestat Edict, wider D. Martin Luther seine Anhenger, Enthalter vnd Nachvolger . . . (16 ll.) gedruckt im Jar 1546 n. p.

193 TESTAMENTUM VETUS GERMANICUM. (*Title within a broad ornamental woodcut border* :) Dat | Olde Testa- | ment dū- | desch. | Mart. Luth. | Wittemberch | M D XXV. | (*Fol. 2a* :) . . . | Gedrucket Nickel | Schyrlentz. An- | no zc. | M D XXV. |

Sm. 8vo. Gothic letter, 368 leaves (one blank); with large decorative initial letters and many FULL-PAGE WOODCUTS; a fine copy in an old stamped pigskin binding, with clasps; EXTREMELY RARE

Wittenberg, N. Schyrlentz, 1525 7 7 0

Written in the dialect of Lower Saxony. It is unmentioned by Götz and was unknown to Schiller (see his *Bücherkunde der Sassenischen Sprache*).

194 TESTAMENTUM NOVUM GERMANICUM. (*Title within a woodcut architectural design; in the foreground Christ on the Cross with the two thieves on each side* :) Das Newe | Testament. | Mart. Lut. | Wittemberg. | (*Colophon on a separate leaf at end* :) Gedruckt zu | Wittenberg | durch Hans | Lufft. | M. D. XXXVII. |

- £ s. d.
- Sm. 8vo., *Gothic letter, with 26 FULL-PAGE WOODCUTS; marginal notes on a few pages slightly cut into, old calf gilt; VERY RARE*
Wittenberg, Hans Lufft, 1537 4 4 0
- 195 KIRCHENORDNUNG. Kirchenordnungen zum anfang, für die Pfarherrn in Hertzog Heinrichs zu Sachsen v. g. h. Fürstenthum. 1539.
(Colophon:) Gedruckt zu Wittemberg, durch Hans Lufft, 1539
 Sm. 4to., *Gothic letter, title within woodcut border, the Music of the Communion Service in large lozenge-shaped notes on a staff of four lines; limp olive morocco*
Wittenberg, Hans Lufft, 1539 4 0 0
 With a MS. note in the handwriting apparently of Luther suggesting an alternative prayer in the baptismal service, for the one printed under the head *Lasst uns beten* at the end of the ceremony.
- 196 PEUCER (Caspar). COMMENTARIUS DE PRÆCIPVIS GENERIBUS DIVINATIONUM . . . AVTORE CASPARO PEVCERO. VVITEBERGAE EXCVDEBAT IOHANNES CRATO. ANNO M.D.LX. 12mo., *with a folding table; calf*
Wittenberg, J. Crato, 1560 1 4 0
- 197 PSALMODIA. PSALMODIA, HOC EST, CANTICA SACRA VETERIS ECCLESIAE SELECTA QUO ORDINE ET MELODIIS PER TOTIUS ANNI CVRRICVLVM cantari usitate solent . . . aucta per LVCAM LOSSIVM . . . VVitebergæ Ioh. Schwertelius excudebat, 1569.
 Thick sm. 4to., *entirely consisting of Music and Words on each page; with one or two small woodcuts; a fine copy in the original boards covered with stamped pigskin with bookplates of the Duke of Sussex and R. B. Stewart, and signature of W. Dyce*
Wittenberg, Ioh. Schwertelius, 1569 9 9 0
 Recommended by Melanchthon for general acceptance in a preliminary epistle dated 1550.
 The compiler—who was undoubtedly a considerable master of sacred music—protests against his work being considered as in any way connected with Popish superstition: he had simply chosen the best of the old hymns, and anthems of the older Church, and added to them some modern German work (both in High Saxon and Low Saxon).
 The greater part of the book consists of antiphons, versicles, responses, hymns, and sequences, from the Roman breviary; the gradual antiphons, prefaces, etc., from the missal; the psalms and canticles with their verses and responsories, “*Dat düdesche Te Deum*,” etc.
- 198 PSALTER. Der Psalter Gebetsweis . . . *(Colophon:)* Gedruckt zu Wittenbergk, durch Zacharias Lehman . . . 1591.
 12mo., *the woodcut and border on the title coloured and illuminated; in a German binding of brown velvet, probably of the seventeenth century, each side having a centre panel containing a raised arabesque design worked in wool or silk with gold and silver cord and guimp, with an outer border of gold cord or twist containing tulip-like designs outlined in gold cord, and flattened metal spirals, the back divided by gold cord into panels containing tulip designs similar to those on the sides, but with guimp ornament within the design, the edges gilt and gauffred*
Wittenberg, Z. Lehman, 1591 12 12 0

Oppenheim (1503?)

- 199 MEDIUS. COMEDIA THOME Medij Veneti, que Epirota inscribitur. Festiuitate verborum iocisque amoenioribus lepidissima, cū difficultū vocabulorū omniū . . . interpretaciunculis. A Ioanne Kneller in calce libelli annexis . . . *(Colophon:)* Impressum Oppenheim Anno dñi 1516. Sm. 4to., 20 leaves, *veau fauve, by Bauzonnet*
Oppenheim, 1516 1 0 0

Worms (1504)

- 200 [ROY (William)]. *(Title, 2 lines in red ink:)* Rede me and be not wrothe | For I saye no thyngge but trothe. | *(2 lines in black ink:)* I will ascende makynge my state so hye, | That my pompous honoure shall never dye. | *(Here a coloured satirical woodcut of Wolsey's arms surmounted by a*

Roy, Rede me and be not wrothe, *continued* :—

£ s. d.

cardinal's hat. Under it, 2 lines in black ink :) O Caytyfe when thou thynkest least of all, | With confusion thou shalt have a fall. (*On the reverse of title* :) The descripcion of the armes. | Of the prowde Cardinall this is the shelde | . . . (*Fol. 2a* :) To his singuler goode frende and bro- | ther in Christ Master P. G. N | O. desyreth grace . . . | . . . (*This preface ends on fol. 5a, line 4. Fol. 5b* :) . The Author of the worke. | Go forthe lytell treatous nothyng a fraide . . . (*Fol. 72b* :) Christ godds sonne, borne of a mayden poore, | Forto save mankynd, from heven descended . | Pope Clemente . the sonne of an whoore, | To destroye man, from hell hath ascended. | (*Here a woodcut of the papal tiara, keys, and shield*) | In whom is evidently comprehended | The perfett meknes of oure saveoure Christ, | And tyranny of the murtherer Antichrist. |

Sm. 8vo., the title soiled and several leaves mended, a few letters being restored in facsimile; brown morocco, gilt edges, by W. Pratt

[Worms?, about 1526]

16 16 0

FIRST EDITION; OF EXTREME RARITY. It is a most bitter satire upon the Romish priesthood, especially Cardinal Wolsey, who had all copies he could obtain destroyed. Tyndale in his *Parable of the Wycked Mammon* states that it was printed at Worms. It was reprinted at Wesel in 1546, but the passage, commencing on c₆, referring to the divorce of Henry VIII and mentioning the Princess Mary, is omitted; and throughout the dialogue there is no mention of the Cardinal, the matter being altered to a general reference to the vices of the bishops, the wit and poignancy of the first edition being thus frequently lost, though the bitterness of the satire is little moderated.

In Cologne and in Worms, in 1525 and 1526, Roy worked with Tyndale in the production of the English Testament. Then they parted: Roy went to Strassburg, and there with the assistance of Jerome Barlow, produced this *Rede me and be not wrothe* in which Cardinal Wolsey and others are fiercely abused for their opposition to the spreading of Gospel light in England. There is praise given to "Strasburgh that noble towne | A cyte of most famous renowne | Wheare the gospell is frely preached." An attentive study of this curious book of verse will give a vivid picture of the state of things in England at the time. His remarks on Cochläus are of the most bitter kind, that scholar having been the denouncer to Wolsey of the secret Bible-work going on in Cologne and Worms between Tyndale and Roy.

COLLATION: a-i⁸; d₂ is marked in error a₃, l₄ d₄, i₂ h₂, and i₄ h₄. The Ashburnham copy realized £30, and another in 1902 £40.

Frankfort (1511)

- 201 EGENOLFF (C.). (*Title, surrounded by woodcuts* :) HERBARUM imagines ninae. Der kreuter lebliche Conterfeytunge. Cum Cæs. Ma. Priuilegio. *Frankforti, Christianus Egenolphus excudebat.*—(*Title, surrounded by woodcuts* :) . IMAGINVM HERBARVM, PARS II. Andertheyl der Kreutter Conterfeytunggenn. . . . Christianus Egenolphus Hadamarius excudebat.

2 pts. in 1 vol., sm. 4to., with more than 100 pretty WOODCUTS; the titles slightly cut into, and some margins a little inkstained; a good copy in bds.

Frankfort, C. Egenolff, 1536

3 16 0

COLLATION:—Part 1: A-L¹; pt. 2: a-e¹ f².

- 202 SCHEUFFELEIN. DOCTRINA, VITA ET PASSIO IESV Christi, Iuxta Noui Testamenti fidem & ordinem, artificiosissime effigiata. Lere, Leben, vnnnd Sterben Iesu Christi . . . (*Here a shovel with Scheuffelein's monogram*) FRANCOFORTI, Apud Christianum Egenolphum. (Colophon :) Getruckt zu Franckenfurt, am Meyn, Bei Christian Egenolff. M.D.XXXVII.

Sm. 4to., with 73 fine large WOODCUTS from the designs of SCHEUFFELEIN whose monogram is given on most of the cuts; a fine tall copy in red morocco extra, gilt inside dentelles, gilt edges

Frankfort, C. Egenolff, 1537

31 10 0

FIRST EDITION of a collection of SUPERB WOODCUTS which must be numbered among the most precious and rarest illustrations of the Bible. The impressions in this copy are of the greatest brilliancy.

This is called Scheuffelein's Little Passion and bears his mark on several woodcuts, his monogram being very often on a shovel.

COLLATION: 40 leaves, with signatures A—K in fours, of which the last leaf is blank.

* * See illustration on opposite page.

203 BEHAM. (*Fol. 1a within a border similar to that in the first edition:*)
 BIBLICAE HISTORIAE, MAGNO artificio depictæ, & utilitatibus publicæ causa
 latinis Epigrammatibus à Georgio Amylio illustratæ (Here Beham's
 monogram. Below the border:) . . . Francoforti Christianus Egenolphus

£ s. d.

Parabola de semine & semente. Luc. viij.



Gleichnis vom Seeman vnd seihen. Luc. viij.

202. SCHEUFFELEIN, PASSIO JESU CHRISTI, FRANKFORT, 1537

excudebat. (*Fol. 54a:*) . . . FINIS. CHRI. EGEN. D.M.XXXIX. (*Fol. 54b blank.*)

Sm. 8vo., Roman letter; 54 leaves; with 82 WOODCUTS and BORDER
 as in the 1533 edition; a pretty copy in russia, gilt edges

Frankfort, C. Egenolff, 1539 28 0 0

BEHAM, *Biblicae Historiae, continued:—*

204 — the same. Sm. 8vo., a tall copy (183 × 126 mm.) in vellum

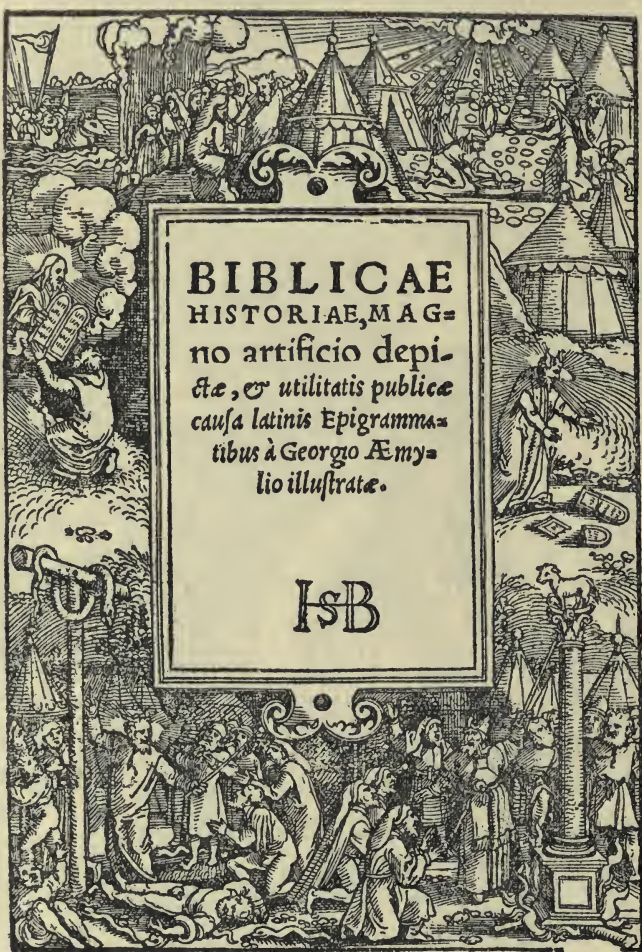
£ s. d.

Frankfort, 1539 30 0 0

The line of verse referred to in the note to the first edition runs thus: "Exprimit hanc celebri clarissimus arte Bohemus."

The impressions in these copies are brilliant, nearly equalling those of the first issue.

* * See illustration below.



Cum Cæs. Maiestatis privilegio, Francoforti
Christianus Egenolphus excudebat.

203-4. BEHAM, *BIBLICAE HISTORIAE*, FRANKFORT, 1539

205 SCHEUFFELEIN. *DOCTRINA, VITA, ET PASSIO IESV Christi, Iuxta Noui Testamenti fidem & ordinem, artificiosissime effigiata . . . FRANCOFORTI, Apud Christianum Egenolphum. (Colophon:) Getruckt zu Franckenfurt, am Meyn, Bei Christian Egenolff . M.D.XLII.*

With 73 full-page spirited woodcuts by HANS SCHEUFFELEIN

Frankfort, C. Egenolff, 1542

Second edition of Scheuffelein's Little Passion, with very fine impressions of the cuts.

In 1543 Egenolff described himself as the first printer in Frankfort (1530) and this statement was repeated by his heirs in 1555.

HOLBEIN. *Historiarum Veteris Testamenti icones . . (Colophon:) Lugduni, Sub scuto Coloniensi, apud Ioannem & Franciscum Frellonios fratres . M.D.XLIII.*

With 80 (of 94) woodcuts

Lyons, 1543

THIRD EDITION; agreeing with the second, except as to the publishers' names. The missing leaves are A₁₋₄, B₁₋₄, C₁, and C₄.

ALCIATUS. (*Title within a woodcut border:*) EMBLEMATA ANDREÆ ALCIATI . . . *LVGDVNI, Apud Gulielmum Rouillium . . . 1548. (Colophon:) Lugduni, Excudebat Mathias Bonhomme*

168 pages, of which 164 are within WOODCUT BORDERS; with over 125 fine WOODCUTS

Lyons, 1548

The woodcuts are very much in the style of "Le Petit Bernard" to whom for some time they were attributed. The initials P. V. appear on several of the borders, out of which letters an artist named Pierre Vingle has been evolved by the force of imagination. It is probable, however, that this latter was the block-cutter of the borders only, and there is certainly more reason to ascribe the cuts to "Le Petit Bernard" than to any other artist of the period.

— the above 3 works in 1 vol., 8vo., *original limp vellum* 1542-48 25 0 0

206 SCHEUFFELEIN. DOCTRINA, VITA, ET PASSIO IESV CHRISTI . . . (*Colophon:*) *Getruckt zu Franckfurt, am Meyn, Bei Christian Egenolff. M.D.L.*

Sm. 4to., with 73 fine large WOODCUTS from the designs of SCHEUFFELEIN; a fine and very large copy in purple morocco extra, gilt edges

Frankfort, C. Egenolff, 1550 18 18 0

207 LONICER (A.). *Kreuterbüch, New zügericht, Von allerhand Bäumen, Stauden, Hecken, Kreutern, Früchten, vnnnd Gewürtzen, Eygentlicher beschreibung der Gestalt, underscheyd der Geschlecht vnnnd leblicher abconterfaytung, sampt jrem natürlichen Gebrauch, Krafft vnd Wirkung* *Getruckt zu Franckfort am Mayn, Bei Christian Egenolffs Erben, Im Iar M.D.LVII*

Sm. folio, with INNUMERABLE WOODCUTS, many in contemporary colouring; old stamped pigskin with clasps and metal corners

Frankfort, heirs of C. Egenolff, 1557 5 0 0

FIRST EDITION. The woodcuts, representing plants, animals, minerals, vessels used in distilling, etc., are typical and important examples of early German work.

208 HELDENBUCH. *Das Heldenbuch Welchs auffs new Corrigiert vnd gebessert ist, mit schönen Figuren geziert . 1560. Gedruckt zu Franckfurt am Mayn, durch Weygand Han, vnd Sygmund Feierabendt.*

Sm. folio, with 182 WOODCUTS; red morocco extra, gilt edges

Frankfort, W. Han and S. Feierabend, 1560 7 7 0

The illustrations have no mark to indicate the name either of the artist or of the block-cutter. They were probably, however, designed and executed by the Feierabend family.

209 LUTHER. *Catechismus Für die gemeine Pfarrherr vnd Prediger. D. Mart. Luther . . . (Colophon:) Gedruckt zu Franckfurdt am Mayn, durch Weygandt Han, in der Schnurgassen, zum Krug.*

Sm. folio, title in red and black, 35 leaves, with 31 WOODCUTS depicting the Decalogue, Biblical Scenes, etc., by HANS BROSAMER, 15 with his mark HB; calf, with the original stamped sides, with arms of the Duke of Sutherland

Frankfort, W. Han [about 1560] 8 0 0

A very rare book, unknown to Brunet, Graesse, Panzer, and others, with original impressions of the woodcuts. COLLATION: A-H⁴ I³. On G₄ occurs a second title "Ein Trawbüchlin, für die einfeltigen Pfarherrn," with 8 woodcuts by Brosamer (included in above numeration).

It is bound up with: "Corpus Doctrinæ Christianæ. Das ist, Gantze Summa der rechten waren Christlichen Lere des heiligen Euangelij . . . Durch . . . Philippum Melanthonem . . . Wittemberg. Gedruckt durch Hans Krafft . . M.D.LXX."

210 BROSAMER'S BIBLE. (*Title within woodcut border:*) BIBLIA VETÈ RISTESTAMENTI ET HISTORIÆ, Artificiosis picturis effigiata . . . FRANC. *Apud VVigandum Gallum . Anno M.D.LXI.—NOVI TESTAMENTI IESV CHRISTI HISTORIA EFFIGIATA . VNA cum alijs quibusdam Iconibus . . . —APOCALYPSIS S. Ioannis . . . FRANCOFORTI. Excudebat VVigandus Gallus.*

3 pts. in 1 vol., 12mo., with 277 CHARMING WOODCUTS, that upon the

BROSAMER'S BIBLE, *continued* :—

title signed with the monogram of Hans Brosamer; a very pretty copy in polished red morocco extra, broad gilt inside dentelles, gilt edges, by Lortic

£ s. d.

Frankfort, W. Han, 1561 15 15 0

A work known as HANS BROSAMER'S BIBLE; although it is uncertain whether he was really the engraver of any of the cuts in it. Even the H B of the title-page may not be his monogram. The three parts of which the book consists are, the Old Testament, with 141 illustrations copied from Holbein and others; New Testament, 109 cuts copied from Dürer and others; Apocalypse, 27 cuts imitated from Beham. Each picture has a Latin quatrain above, and a German prose description below.

COLLATION: A—I in eights, the last leaf blank; A—F in eights, G 7 leaves; Aa and Bb in eights, the last two leaves blank.

- 211 DIETERICH (Vitus). Summaria vber die gantze Biblia, das Alte vnd Neue Testament . . . auch etliche andre Christliche Schriffthen, Philippi Melanthon, vnd Iohannis Brentij . . . (*Colophon* :) Getruckt zu Franckfurt am Mayn, durch David Zepheln, Iohan Raschen, vnd Sigmund Feierabend, Im Iar M.D.LXII.

2 vols. in 1, sm. folio, *Gothic letter, with woodcut portrait of the author and nearly 170 WOODCUTS by VIRGIL SOLIS; a few wormholes at beginning and end; in a contemporary binding of oaken boards covered with stamped pigskin with clasps*

Frankfort, D. Zepheln, S. Feierabend, etc., 1562 5 5 0

- 212 OVID. IOHAN. POSTHII GERMERSHEMII TETRASTICHA IN OVIDII METAMOR. LIB. xv. quibus accesserunt Vergilij Solis figuræ elegantiss. & iam primum in lucem editæ . . . (*Below, Solis' monogram*) . . . M.D.LXIII. (*Colophon* :) IMPRESSUM FRANCOFVRTI, apud Georgium Corninum, Sigismundum Feyerabend . . . (*Here the woodcut device of the Feierabend family.*) 1563.

Sm. 8vo., *the text in Italian and German; with 178 CHARMING WOODCUTS; a pretty copy in polished brown morocco extra, gilt edges, by Holloway*

Frankfort, G. Corvinus, 1563 7 7 0

RARE. FIRST ISSUE of these woodcuts, many of which bear the monogram of Virgil Solis. They were probably engraved on wood by a member of the Feierabend family.

- 213 OVID. PVB OVIDII NASONIS METAMORPHOSEON LIBRI XV . . . M.D.LXIII. (*Colophon* :) IMPRESSVM FRANCOFVRTI, APVD GEORGIVM CORVINVM Sigismundum Feierabend, & hæredes Vuigandi Galli.

Sm. 8vo., *with 178 PRETTY WOODCUTS, many of which bear the monogram of VIRGIL SOLIS; two leaves very slightly defective; contemporary binding (dated 1566, with the initials N. T. S.) of wooden boards covered with stamped pigskin*

Frankfort, S. Feirabend and heirs of W. Han, 1563 2 2 0

- 214 RYFF (H. Gualterus). New Kochbüch. Wie mann krancker personen in mancherley fehl vnd Liebsgebrechen warten vnnd pflegen sol, Mit zürichtung vnnd kochung viler nützlicher gesunder Speiss und Getrânck . . . durch H. Gualtherum Ryff, Medicum Getruckt zu Franckfort am Meyn, Bei Christian Egenolffs Erben. 1.5.64.

Sm. 8vo., *Gothic letter, old stamped pigskin*

Frankfort, heirs of C. Egenolff, 1564 3 0 0

- 215 BEHAM. Sebalden Behems Kunst vnd Ler Büchlin, Malen vnd Reissen zulernen . . . Malern vnd Kunstbaren Werkleuten dienlich. Zu Franckfurt, Bei Christian Egenolffs Erben. M.D. LXV.

Sm. 4to., *title printed in red and black and bearing 2 large WOODCUT HEADS; with 39 WOODCUTS of figures, 2 of ornament, and 12 of diagrams; red morocco extra, gilt edges, by Rivière*

Frankfort, heirs of C. Egenolff, 1565 32 0 0

Two of the woodcuts bear the monogram of H. S. B. and the date of 1546, in which year the Künstbuchlein had first appeared. It comprises the designs of Beham's very rare book on the Horse which had appeared still earlier (in 1528) as well as many others destined for the instruction of artists and decorators.

COLLATION: 27 leaves in signatures of A—G in fours, the last leaf blank.

* * See illustration on opposite page.

- 216 BIBLISCHE FIGUREN. (*Title within a woodcut border:*) Biblische Figuren desz Alten Testaments, gantz künstlich gerissen. Durch den weiterümpften Vergilium Solis . . . 1565. Getruckt zu Franckfurt am Mayn, durch Iohannem Wolffium. (53 leaves with 102 woodcuts). — (*Title within a woodcut border:*) Biblische Figuren desz Newen Testaments . . . (59 leaves with 116 woodcuts).

2 vols. in 1, sm. oblong 4to., with a total of 218 FINE WOODCUTS after VIRGIL SOLIS; vellum

Frankfort, J. Wolff, 1565

8 8 0

The arms of Regensburg are stamped on the outside. The engraved bookplate of a Cardinal or Archbishop (about 1620) is pasted within the cover.

Kunst und Lerebüchlin



215. BEHAM, KUNST UND LER BÜCHLIN, FRANKFORT, 1565

Brunet mentions only the New Testament of this rare series, while Bartsch gives the total number of plates as 216. Each cut is within a woodcut border and signed with the monogram of Solis. The impressions in this copy are very fine.

- 217 CAESAR (Julius). (*Title, printed in red and black:*) C. Iulij des Ersten Rö. Keyzers, Warhafftige Beschreibunge aller namhafften fürtrefflichen Kriege, so ihre Keyserliche Maiestet wider die Frantzosen, Teutschen, Engelländer, Römer, vnd andere frembde oder einheimische Völcker . . . Ietzt auffs neue nach M. Ringmanni Philesij ver-teutschung, ausz dem Original Exemplar gebessert . . . (*Colophon:*) Getruckt zu Franckfurt am Mayn, durch Peter Schmidt, in verlegung Sigmund Feyrabends, vnd Simon Hüters. Anno. M.D.LXV.

- CAESAR, Beschreibunge aller Kriege, *continued*:—
 Sm. folio, *with about 150 WOODCUTS by JOST AMMAN; the fore-margins slightly water-stained and the title mended; neatly hf. bd.*
Frankfort, P. Schmidt, 1565 £ s. d.
 3 3 0
 First edition with Amman's woodcuts, all of which had already appeared in Fronsperger's *Kriegsbuch*. A second edition was brought out in 1588.
- 218 TURNIERBUCH. (*Vol. I:*) Thurnier Buch. VON ANFANG, Vrsachen, vrsprung, vnd herkommen, der Thurnier im heyligen Römischen Reich Teutscher Nation, Wie viel öffentlicher Landthurnier, von Keyser Heinrich dem ersten dieses Namens an, bisz auff . . Maximilian den andern . . gehalten . . von neuwem zusammem getragen, mit schönen neuwen Figuren . . (*Vol. II:*) Thurnier-Buch. Warhafftige Beschreibunge aller kurtzweil vnd Ritterspil, so . . . Herr Maximilian, König zu Beheim . . . bey vnd in . . . Wien . . . lassen halten . . . (*Vol. III:*) Des Allerdurchleuchtigstē Grossemechtigsten Keyser Carols desz fünfftē . . . Ankunfft gen Bintz den 22 Augusti desz 1549 . Iars . . . (*Colophon:*) Getruckt zu Franckfurt am Main, bey Georg Raben, in verlegung Sigmund Feyrabends vnd Simon Hüters . . tausent fünffhundert sechsz vnd sechtzig Iar.
 3 vols. in 1, sm. folio, *with 123 fine WOODCUTS designed by JOST AMMAN; in limp vellum wrapper* *Frankfort, G. Raben, 1566* 4 12 6
- 219 — the same. Sm. folio, *stamped calf* 1566 4 0 0
 Some of the designs bear the monogram of HB, which used to be erroneously assigned to Hans Bockesperger. These initials represent no doubt some block-cutter who worked for Jost Amman. Amman's initials appear on a great number of the illustrations; not however upon the large folded one occupying two full pages, which is given twice in the book.
 The first volume is a reprint of the text of Rükner's Turnierbuch.
- 220 SCHOPPER (Hartmann). ΠΑΝΟΠΙΑ OMNIUM ILLIBERALIVM MECHANICARVM AVI SEDENTARIARVM artium genera continens, quotquot vnguam vel à veteribus, aut nostri etiam seculi, celebritate excogitari poterunt, breuiter & dilucidè confecta . . . (*Colophon:*) IMPRESSVM FRANCOVRTI ad Moenum, apud Georgium Coruinum, impensis Sigismundi Feyerabent. M.D.LXVIII.
 Sm. 8vo., *with 115 charming WOODCUTS by JOST AMMAN, the name of each trade in Latin and German on the top and Latin verses below them; two or three headlines cut into; red morocco extra, gilt edges, by Rivière*
Frankfort, J. Corvinus, 1568 12 12 0
 VERY RARE. Many of the cuts bear Amman's monogram. A German edition, slightly varying from the Latin issue, appeared in the same year. In the cut which represents the art of engraving, Amman has given his own portrait.
 . See illustration on opposite page.
- 221 PSALTERIUM. PSALTERIVM DAVIDIS . . . Carmine Elegiaco, per Robanum Hessum . . . summa fide expressum, CVM ARGVMENTIS et Annotationibus Viti Theodori Noribergensis . . . FRANC. Apvd Hæred. Chr. Egen. ANNO M.D.LXX.
 Sm. 8vo., *contemporary German stamped calf, on the obverse side a large centre panel of the Nativity, and on the reverse a figure of the Last Judgment, within a frame and an outer border, with the initials F. B. L., and the date 1574*
Frankfort, heirs of C. Egenolff, 1570 6 6 0
 Within the upper cover is the signature of Franciscus Witzendorff, accompanied by the date 1597.
- 222 AMMAN (Jost). BIBLIORVM VTRIVSQVE TESTAMENTI ICONES, SVMMO ARTIFICIO EXPRESSAE, HISTORIAS SACRAS AD VIVVM EXHIBENTES . . adeoq; doctis & venustis Carminibus exornatæ . . . FRANCOVRTI AD MOENVM . . . M.D.LXXI. (*Colophon:*) IMPRESSVM FRANCOVRTI APVD GEORGIVM CORVINVM, IMPENSIS HIERONYMI Feyerabend. M.D.LXXI.
 Sm. 8vo., *with 200 fine spirited woodcuts by Jost Amman, in oval frames within square ornamental borders; old half binding*
Frankfort, G. Corvinus, 1571 2 2 0
 All the cuts, except three which are additional, appeared the same year in a Latin Bible, and a Latin edition of the same book, all of which were published by Feyerabend.

- 223 AMMAN. *Neuwe Biblische Figuren: Künstlich vnd artig gerissen, durch . . . Jos; Amman . . . mit schönen Teutschen Reimen . . . Gestellt durch Herr Heinrich Peter Rebenstock . . . Gedruckt zu Franckfurt am Mayn . . . M.D.LXXI. (With 199 spirited WOODCUTS; 1571)*—HOFFERUS (J.) *ICONES CATECHESIOS, ET VIRTVTVM AC uitiorum illustratæ numeris IOHANNIS HOFFERI . . . ITEM HISTORIA*

£ s. d.

Concinnator librorum. Buchbinder.

*Q*uisquis in Aonijs studiosus obambulat hortis,
Et studijs tempus mitibus omne locat.
Huc properet, vigili ferat atq. volumina dextra,
Edita Calcographus quæ prius ære dedit.



*Huc ego campastros tibi leuigo ritè libellos,
Et polio, picta postmodo pelle tego.
Sericeis etiam ligni operosus adorno,
Atq. comas, summa qua decet arte seco.
Inter ut Aonidum vel mille volumina pulchrè
Emineat cultu conueniente liber.*

C 5

Illu-

220. SCHOPPER, FRANKFORT, 1568

PASSIONIS Domini nostri Iesu Christi effigiata, VITEBERGÆ ANNO. M.D.LX.
With 80 CUTS; 1560.

— the above 2 works in 1 vol., 12mo., with a total of 279 WOODCUTS;
very fine tall copies in olive morocco gilt, gilt edges 1571-60

5 5 0

The copies are exceptionally tall and contain brilliant impressions of the woodcuts.

- 224 SCHOPPER (Hartmann). DE OMNIBUS ILLIBERALIBVS . . ARTIBVS . . .
LIBER: AVCTORE HARTMANNO SCHOPPERO . . . FRANCOFVRTI AD MOENVM .
M.D.LXIII.

12mo., with the same number of cuts as in the 1568 edition; 2 leaves
in facsimile; morocco, gilt edges Frankfort, 1574

4 4 0

- 225 REINECKE FUCHS. Reynike Vosz e Olde, nyge gedrucket . . .
(Colophon:) Gedruket tho Franckfort am dem Meen, by Niclas
 Bassee . . M.D.LXXV.
 Sm. 8vo., with numerous WOODCUTS; vellum
Frankfort, N. Bassæius, 1575 1 10 0
 The cuts are smaller and quite different from those in the Rostock edition of 1549.
- 226 BARLETIUS. *(Title:)* Scanderbeg. Warhaffte eigentliche vnd kurtze
 Beschreibung, aller namhafften Ritterlichen Schlachten vnd Thaten,
 so . . . Georg Castriot, genannt Scanderbeg . . . wider beyde Türk-
 ische Keyser, Amurath vnd Mahometh . . . vom jar 1444. bisz auff das
 jar 1466 mannlich . . . erhalten . . . Erstlich von . . . Marino Barletio
 . . . in Latein beschriben, Darnach durch Johannem Pinicianum
 verteutscht . . . *(Colophon:)* Gedruckt zu Franckfurt, am Mayn, bey
 Georg Raben, in verlegung Sigmund Feyrabends. M.D.LXXVII.
 Sm. folio, with over 72 fine WOODCUTS by JOST AMMAN and others;
 old half vellum Frankfort, G. Raben, 1577 3 3 0
 COLLATION:)(, 5 leaves; A—Cc in sixes; Dd, 4 leaves.
- 227 CHRONICA TURCICA. CHRONICORVM TVRCICORVM, In quibus TVRCORVM
 ORIGO, PRINCIPES, IMPERATORES, BELLA . . . et caetera huc pertinentia
 . . . exponuntur; Et Mahometicæ religionis Instituta: Iudiciorumq;
 processus . . . ac populi mores vitæq; degendæ ratio percensetur . . .
(Colophon:) IMPRESSVM FRANCOFVRTI AD MOENVM, APVD IOANNEM
 FEYRABEND, IMPENSIS SIGISMVNDI FEYRABENDS. Anno M.D.LXXVIII.
 3 vols. in 1, sm. folio, with numerous WOODCUTS from JOST AMMAN'S
 designs; old calf rebacked, or limp vellum Frankfort, J. Feierabend, 1578 2 5 0
 The first volume contains writings by Philip Lonicer and Johannes Aventinus;
 the second by P. Callimachus, Sabellicus, and others; the third by Marinus Barletius.
- 228 TURNIERBUCH. Thurnierbuch . . . *(Colophon:)* Gedruckt zu Franck-
 furt am Mayn, durch Paulum Reffelern, in verlegung Sigmund
 Feyerabends, Im Iar M.D.LXXVIII.
 Sm. folio, with 123 fine WOODCUTS designed by Jost Amman; in the
 original oak boards covered with stamped pigskin
Frankfort, P. Reffeler, 1578-9 2 10 0
 Comprising the same text and woodcuts as the 1566 edition, with which it is
 virtually identical.
- 229 AMMAN (Jost). Künstliche Vnd wolgerissene Figuren, der
 Furnembsten Euangelien, durchs gantze Iar, sampt den Passion vnd
 zwölf Aposteln, dergleichen vor nie in druck ausgangen . . . Durch
 Jost Amman, Burgern zu Nürenberg . . . *(Colophon:)* IMPRESSVM
 FRANCOFVRTI AD MOENVM, PER PETRV M FABRICIV M, IMPENSIS SIGISMVNDI
 FEYRABENDIJ ANNO M.D.LXXIX.
 Smallest 4to., a pretty series of 83 WOODCUTS (including five repe-
 titions); polished red morocco extra, gilt edges, by Bedford
Frankfort, P. Schmidt, 1579 15 0 0
 VERY RARE. FIRST EDITION. The woodcut of Fame on the title is repeated in
 the colophon. The woodcuts on p. 3 and p. 8 are borrowed from the Wappenbuch;
 the one on p. 7 (Elisha fed by a raven), which appears in this edition, was not repro-
 duced in later issues (see illustration on opposite page); the Gospel illustrations are
 78 in number. They are not much more than 3 by 2 inches in size, but with the aid of
 a Latin quatrain above, and a German quatrain, each contrives to fill a page.
- 230 RUEFFUS (Jacobus). DE CONCEPTV ET GENERATIONE HOMINIS . . . opera
 IACOBI RVEFFI, Chirurgi Tigurini . . . *(Colophon:)* FRANCOFVRTI . . .
 apvd GEORGIV M Coruinum, impensis Sigismundi Feyerabendij. M.D.LXXX.
 Sm. 4to., with numerous WOODCUTS; the title and preliminary leaves
 roughly mended; hf. bd. Frankfort, C. Corvinus, 1580 1 0 0
 Bound up in the same volume are: Neuwalt (Herm.) Quaestio de origine calor
 nativi in mixtis, Helmstadt, J. Lucius, 1582; Stytschius (Georg.) de cordis natura et
 viribus theses medicæ, Nuremberg, Cath. Gerlach, 1585; and a tract printed at Jena
 by Tob. Steinman, 1585.

- 231 REUSNER (Nic.). (*Title within woodcut border:*) EMBLEMATA NICOLAI REVSNERI IC. PARTIM ETHICA, ET PHYSICA: PARTIM verò Historica & Hieroglyphica . . . EX RECENSIONE Ieremiæ Reusneri Leorini . 15 FRANCOFORTI. 81. (*Colophon:*) IMPRESSVM . . . PER IOANNEM FEYER-
abendt, Impensis Sigismundi Feyerabendij . M.D.LXXXI.

Sm. 4to., with 161 PRETTY WOODCUTS, chiefly from the designs of VIRGIL SOLIS, but some of them bearing the monogram of JOST AMMAN; red morocco extra, gilt edges, by Kalthoeber, with his label

Frankfort, J. Feierabend, 1581 10 10 0

A most interesting volume of authentic portraits, shewing the features of the



229. AMMAN, FIGUREN DER EVANGELIEN, FRANKFORT, 1579.

foremost strivers after truth in all departments of knowledge in the first half of the sixteenth century. Only one fabulous presentment is given—that of the geographer Ptolemy.

Each page is within a woodcut border.

- 232 LONICER (J. A.). VENATVS ET AVCVPIVM ICONIBVS ARTIFICIOSISS. AD VIVVM expressa & succinctis versibus illustrata, Per Joan. Adam Lonicerum, Franckfortanum, QVIBVS PRAEMISIMVS . . . VENATIONEM . . . HERCOLIS STROZAE . . . & HADRIANI CARDINALIS . . . carmen elegans de Venatione . . . ADIVNXIMVS POETAS TRES egregios, GRATIVM . . .

LONICER, *Venatus et Aucupium, continued:—*

Nemesianum . . . & Ioannem Darcæum . . . FRANKFORTI *Impensis Sigismundi Feyerabendij. M.D.LXXXII.*

Sm. 4to., with very fine impressions of the 40 WOODCUTS designed by JOST AMMAN; olive morocco extra, gilt edges

Frankfort, S. Feierabend, 1582 10 10 0

Above each woodcut is a quatrain in Latin, below, another in German. The illustrations were issued separately in the same year, under the title of "Künstliche wolgerissene New Figuren von allerlei Jag und Weidtwerk," in small quarto. They were also comprised in the folio *New Jag und Weydwerck Buch* likewise printed in 1582.

Only one of the designs is marked with Amman's signature. Some of the others bear the monograms of his assistants, CM, HS, MB.



Wie man die Fuchß fan-
gen soll.

232. LONICER, VENATUS ET AUCUPIUM, FRANKFORT, 1582

COLLATION: A, 4 leaves; b-d in fours; e, 4 leaves (the last blank); A—O in fours; P, 3 leaves.

* * See illustration above.

233 AMADIS. Desz Streitbaren Helden, Amadis ausz Franckreich Sehr Schöne Historien . . . in vnser allgemein Teutsche Sprach transferiert . . . Gedruckt zu Franckfurt am Mayn, In verlegung Sigmund Feyerabends . M.D.LXXXIII. (*Imprint on title to vol. II:*) Gedruckt zu Franckfurt am Mayn, durch Iohann Feyerabendt, In verlegung Sigmundt Feyerabendts, M. D. LXXXIII.

2 vols. in 1, folio, with the arms of the Duke of Baden and 240 PRETTY WOODCUTS; a very fine copy in polished green morocco extra, broad gilt tooled inside borders, gilt edges, by Niedrée; with the Seillière arms on sides

Frankfort, J. Feierabend, 1583 15 0 0

The woodcuts are unsigned, but are pretty compositions of the kind usually met

with in the Feierabend books, and resemble the works of Jost Amman. The large symbolical woodcut, representing Fame, on the first title, bears the monogram of Tobias Stimmer. A different Fame appears on the second title, but is without a monogram.

- 234 OVIDIUS. PVB OVIDII NASONIS METAMORPHOSEON LIBRI XV . . . *Ex postrema Jacobi Micylli Recognitione FRANCOFVRTI AD MOENVM, M.D.LXXXII. (Colophon:) FRANCOFVRTI AD MOENVM, APVD CHRISTOPHORVM Coruinum, impensis Iohannis Feyerabendij.*

Sm. 8vo., with over 170 pretty WOODCUTS, many of which bear the monogram of *Virgil Solis*; stamped pigskin, with German arms in gold, accompanied by initials I. W. E. A. P., and the date 1627

Frankfort, C. Corvinus, 1583

1 10 0

- 235 MODIUS (Franciscus). Cleri totius Romanæ Ecclesiæ subiecti, Seu, PONTIFICIORVM ORDINVM OMNIVM OMNINO VTRIVSQVE SEXVS, HABITVS,



235-7. MODIUS, CLERI ROMANÆ ECCLESIAE,
FRANKFORT, 1585

ARTIFICIOSISSIMIS figuris, quibus FRANCISCI MODII singula octosticha adiecta sunt, nunc primum à IUDICO AMMANNO EXPRESSI . . . ADDITO LIBELLO SINGULARI EIVSDEM FRANCISCI Modii Brug, in quo cuiusque ordinis Ecclesiastici origo . . . delineatvr. *Francoforti sumptib. Sigismundi Feyerabendij.* 1585.

Sm. 4to., with 104 WOODCUTS of ecclesiastical costume, designed (and probably also engraved) by JOST AMMAN; old calf Frankfort, 1585

2 2 0

- 236 — the same. Sm. 4to., a finer and larger copy; morocco extra, gilt edges 1585

5 5 0

- 237 — the same. Sm. 4to., a fine and very large copy in brown morocco, gilt edges, by Rivière 1585

6 6 0

FIRST EDITION. A German version was issued in the same year. The number of blocks used was 101, but as the same figure appeared on P₁ and a₈, the impressions amount to 102; not including the duplicate of the first cut which is given on the title-page. The figure on C₁ was not reproduced in the German issue. As for the verses

and headings which accompany the cuts in both editions, they are distributed with utter carelessness, and are insufficient for distinguishing an illustration.

COLLATION : A, 6 leaves ; B—Z, a-e, all in fours. The "Liber singularis" of Modius commences with a new title on b1. The leaves comprised in signatures C—Z are printed on one side only.

* * See illustration on page 101.

- 238 LONICER (J. A.). Stand vnd Orden Der H. Römischen Catholischen Kirchen, darinn aller Geistlichen Personen, H. Ritter vnd dero verwandten Herkommen, Constitution, Regeln, Habit vnd Kleidung . . . fleissig beschrieben . . . Durch Ioann Adamum Lonicerum (*Here a woodcut with the Roman figures M.D. and xxcv. on either side*) Zu Franckfort am Mayn, in verlegung Sigmund Feyrabends.

Sm. 4to., with 103 FINE WOODCUTS by JOST AMMAN; blue morocco extra, gilt edges; with the Marquis of Blandford's crest in gold on the sides
Frankfort, 1585

9 9 0

Best and first edition of the German text.

A second figure was added on cut No. 68 which had not appeared in the Latin issue. The impressions with the Latin text are the earlier, although Becker thought otherwise. The sequence of the cuts is, however, better in the German issue, and numbers are given corresponding to a list of the designs printed towards the end of the book. No such list was issued with the Latin edition. The text is totally different in the two books. The Latin one is dedicated to Joannes Christoph. Neustetter, Canon of Bamberg, by Franciscus Modius; the German to Joannes Latomus, and Helias Deublinger of Frankfort, by Joannes Adam Lonicer.

- 239 AMMAN (Jost). Künstliche Vnd wolgerissene Figuren, der fürnembsten Euangelien, durchs gantze Iar, sampt den Passion vnd zwölf Aposteln . . . (Colophon :) IMPRESSVM FRANCOVRTI AD MOENVM PER IOANNEM FEYERABENDT, IMPENSIS SIGISMVNDI FEYRABENDI. (*Here the printer's device.*) ANNO, M.D.LXXXVII.

Sm. 4to., with FINE IMPRESSIONS of the 81 WOODCUTS; a sound copy in brown morocco gilt, gilt edges, by de Coverly

Frankfort, J. Feierabend, 1587

10 0 0

- 240 ——— the same. Sm. 4to., a larger copy; vellum gilt, by de Coverly 1587

11 11 0

The verses to each cut are in Latin and German. Several cuts bear Amman's monogram. They are beautifully designed and finely executed.

- 241 HELDENBUCH. Heldenbuch darinn viel seltzamer Geschichten vnd kurtzweilige Historien . . . mit newen Figuren gezieret . . . (*Here a woodcut, the figures 15 and 90 on either side*) Getruckt zu Franckfort am Mayn in verlegung Sigmund Feyrabends.

Sm. 4to., Gothic letter; with over 80 WOODCUTS within ARABESQUE BORDERS of the most varied description, said to have been the work of Virgil Solis; fine copy in polished green morocco extra, broad gilt inside dentelles, gilt edges; the Seillière arms on sides

Frankfort, S. Feierabend, 1590

8 8 0

Solis died in 1562, Amman in 1591. These designs seem to be really from the hand of the latter, notwithstanding that Nagler assigns them to Virgil Solis. Several of them had already been used in the *Buch der Liebe* in 1587, but most of them were new in this edition of the *Heldenbuch*. They are totally different from those of the edition which Feierabend had produced in 1560.

- 242 GODELMANN (Jo. G.). TRACTATUS DE MAGIS, VENEFICIS ET LAMIS DEQUE HIS RECTE COGNOSCENDIS ET PVNIENDIS . . . à IOANNE GEORGIO GODELMANNO . . . FRANCOVRTI ex officina Typographica Nicolai Bassæi. M.D.XCI. Sm. 4to., calf gilt

Frankfort, N. Bassæius, 1591

1 4 0

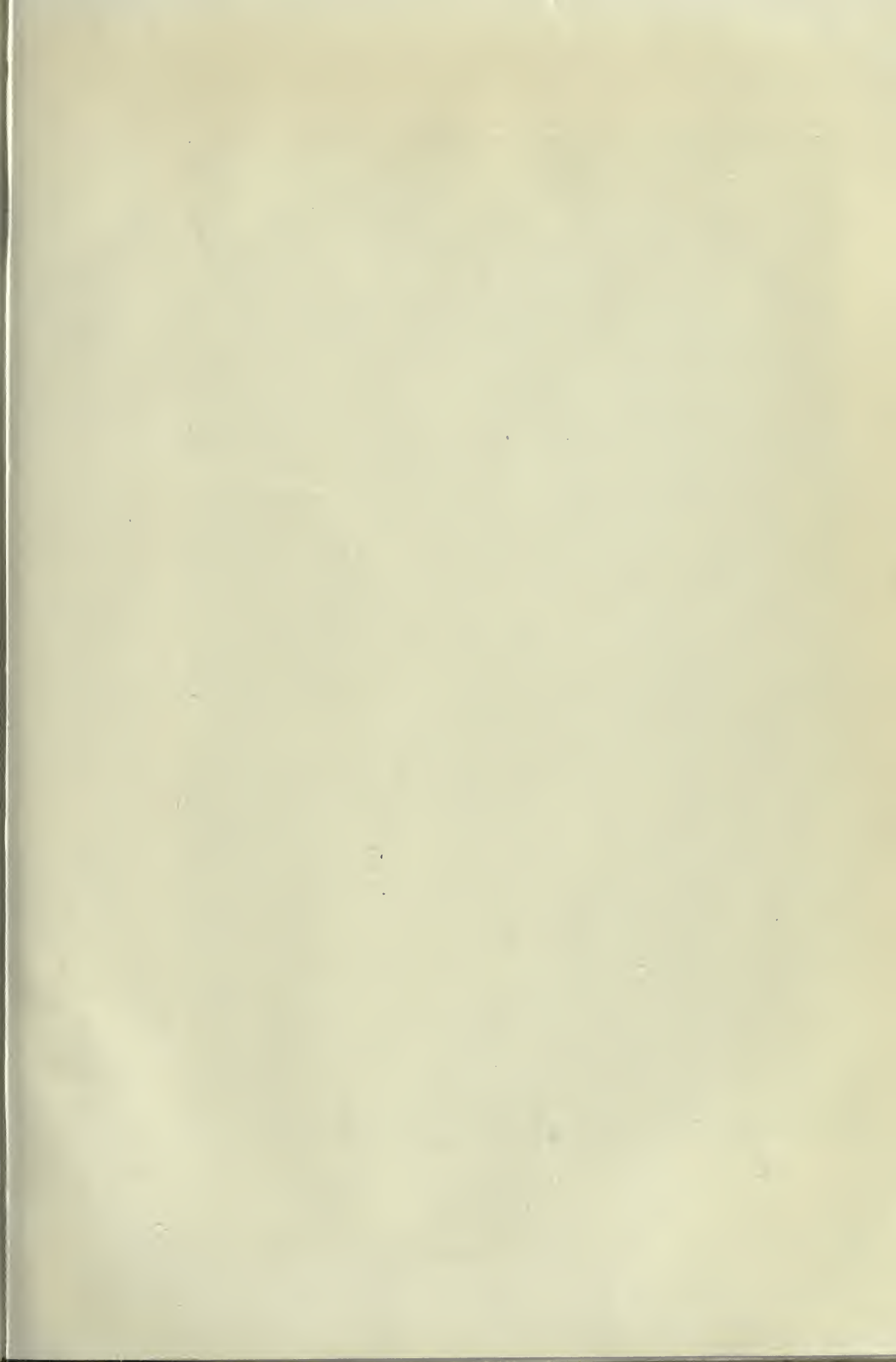
This copy realized £3. 5s at the Beckford sale.

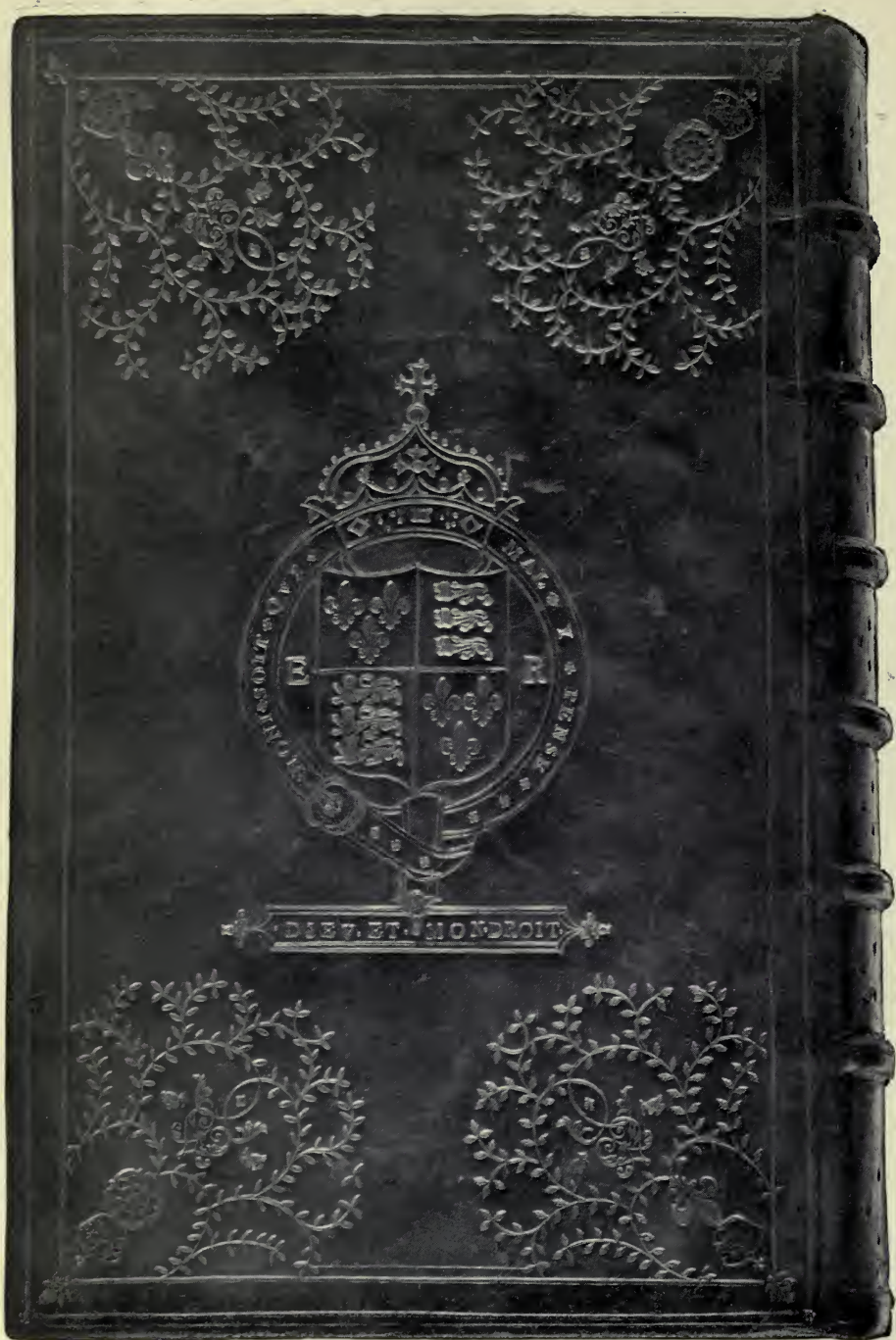
- 242* PEUCER (Caspar). COMMENTARIUS, DE PRÆCIPVIS DIVINATIONVM GENERIBUS AB . . . CASPARO PEYCERO . . . FRANCOVRTI, Apud Andreæ Wecheli heredes . . . MDXCIII. Sm. 8vo., vellum

Frankfort, heirs of A. Wechel, 1593

0 12 0

- 243 XENOPHON. . . . XENOPHONTIS . . . QVAE EXSTANT OPERA; IN DVOS TOMOS DIVISA.: Græce . . . Latine . . . Opera IOANNIS LEVNCLAVII AMELBVNI . . . FRANCOVRTI,





243. XENOPHON, FRANKFORT, 1594 (*bound for Queen Elizabeth*)
(*Much reduced*)

Apud heredes Andreae Wecheli, Claudium Marnium, &
Ioan Aubrium. MDXCIV . . .

Folio, *Greek and Latin in parallel columns; ruled in red throughout; bound in contemporary English calf gilt, for QUEEN ELIZABETH OF ENGLAND*

Frankfort, heirs of A. Wechel, etc., 1594 315 0 0

A REMARKABLY FINE EXAMPLE OF BINDING FROM THE LIBRARY OF QUEEN ELIZABETH. It is of dark brown calf. On the sides, within each corner of a double gold fillet are leafy branch ornaments with crowned Tudor roses and fleurs-de-lis, and within each of these are two small crowned falcons (the badge of Anne Boleyn, which Elizabeth continued to use). In the centres are the crowned royal arms within the Garter, with initials E.R. and motto "Dieu et mon Droit" below, the scheme of colour being olive-green (morocco inlaid) and light brown (the binding itself, toned to a lighter colour). On the back are parallel gold lines across the top and bottom and on the bands; and in each panel is a cross-shaped ornament accompanied by six tiny quatrefoils or crosslets. With the exception that the joints have been skilfully repaired, the volume is in the finest possible preservation. It indicates the great interest taken by the Queen in classical learning up to a late period in her life.

It is worthy of notice that the crowned falcons and some of the other ornaments are impressed from the same tools as were used on the dedication copy of Camden's *Britannia*, 1600, another binding which belonged to the great queen. It is described and illustrated in my catalogue, *Examples of the Art of Book-binding*, 1897.

* * See illustration of binding.

- 244 DE BRY (J. Th. and J. Israel). NOVA ALPHATI (*sic*) EFFICITIO Historiis ad singulas literas correspondētibus, et toreumate Bryanæo artificiose in æs incisus illustrata: Versibus insuper Latinis et Rithmis Germanicis nō omnino inconditis. Neiw Kunstliches Alphabet . . . FR. ad MO°. A°. M.D.XCV

Sm. folio, *engraved title, 2 leaves of dedicatory verses, and 24 MOST BEAUTIFUL ENGRAVINGS of a Pictorial Alphabet, with figures of trophies, birds, flowers, and fruit, etc.; splendid impressions, with verses in Latin and German on reverse of each; several plain margins mended, but a good copy; brown morocco, gilt edges; EXTREMELY RARE* Frankfort, 1595 25 0 0

- 245 BOISSARD (J. J.). I ACTA MECHMETI I SARACENORVM PRINCIPIIS. NATALES, VITAM, VICTORIAS, IMPERIVM ET MORTEM EIVS ominosam complectentia. GENEALOGIA SUCCESSORVM . . . II VATICINIA. SEVERI ET LEONIS . . . interitum regni Turcici sub Mechmete hoc III. prædicentia. ICONIBUS ARTIFICIOSE IN ære sculptis . . . per Io. Theodorum & Io. Israellem de Bry . . . 1597—VITÆ ET ICONES SVLTANORVM TVRCICORVM, PRINCIPVM PERSARVM . . . descriptæ . . . a Ia. Iac. Boissardo . . . in æs. incisa . . . per Theodorū de Bry . . . Francf. ad moen. A°. M.D.XCVI.—2 vols. in 1, sm. 4to., *with fine portraits and plates by De Bry, within beautiful ornamental cartouches, russia extra, leather joints, silk linings, gilt edges, from the Beckford library, Hamilton Palace*

Frankfort, 1596-7 31 10 0

- 246 DE BRY. Montanus (B. A.). DAVID, VIRTVTIS EXERCITA-tissimæ probatum Deo spectaculum, ex Davidis . . . exemplis . . .

Sm. 4to., *with engraved title and 48 fine COPPERPLATE ENGRAVINGS by J. T. and J. I. De Bry; a fine woodcut in 9 compartments pasted in cover; old brown morocco, gilt back, monogram H D within 4 S's on sides (the marks of Henry IV and Gabrielle d'Estrées)*

Frankfort, Z. Paltenius, 1597 4 4 0

- 247 LIBAVIUS (Andr.) . . . ALCHEMIA . . . E DISPENSIS PASSIM OPTIMORVM AVTORVM, veterum & recentium exemplis . . . Francofvrti Excudebat Iohannes Saurius, impensis Petri Kopfij. *M.D.XCVII.* Sm. 4to., *old half hogskin* Frankfort, J. Saurius, 1597 £ s. d.
0 15 0
- 248 BOISSARD (J. J.). (*Engraved title to Part I:*) ICONES QVINQVAGINTA VIRORVM illustrium doctrina & eruditione præstantium ad vivum effictæ, cum eorum vitis descriptis a Ian. Iac. Boissardo . . . *in æs . incisa* . . . per Theodorum de Bry Leodien. *civem francofurtj* Anno *M.D.XCVII.* (*Colophon to Part IV:*) Impressum FRANCFORDII AD MOENVN, Typis Matthæi Beckerii: impensis Hæredum Theodori de Bry. *Anno M.D.XCIX.*
4 parts in 1 vol., sm. 4to., *with brilliant impressions of the 198 FINE PORTRAITS engraved by TH. DE BRY; original stamped pigskin* Frankfort, M. Becker, 1597-9 14 14 0
- FIRST AND BEST EDITION of a fine and celebrated collection of portraits, which is very seldom found complete. From the library of H. DESTAILLEUR, with his bookplate.
- Among other fine portraits are those of COLUMBUS, Dante, Petrarch, Boccaccio, Savonarola, Erasmus, Bembo, P. Aretino, Bishop Fisher, Sir Thomas More, Cranmer, Orlando di Lassis, Melancthon, Huss, Jerome of Prague, Luther, Copernicus, Zwingli, etc.
- COLLATION: Part I: A-Z⁴ Aa-Oo⁴; II: A-Z⁴ Aa-Pp⁴ Qq²; III:)(⁴A-Z⁴ Aa-Tt⁴; IV:)(⁴A-Z⁴ Aa-Vv⁴.
- 249 CASAS. *NARRATIO REGIONVM INDICARVM PER HISPANOS QVOSDAM deuastatarum verissima: prius quidem per Episcopum Bartholomæum Casaum . . . Hispanicè conscripta . . . Anno verò hoc 1598. Latinè excusa.* FRANCOFVRTI, Sumptibus Theodori de Bry, & Ioannis Saurii typis. *Anno M.D.XCVIII.*
Sm. 4to., *with fine engraved title and 17 engravings by De Bry and Jod. a Winghe; a fine copy in old French red morocco extra, gilt edges, by Derome* Frankfort, J. Saurius, 1598 6 6 0

Königsberg (1520 ?)

- 250 STRYKOWSKI (M. O.). . . Kronika Polska Litewska, Zmodyka . . . Przez MACICIA OSOSTEWICIVSA STRYKOWSKIEGO . . . Drukowano w Krolewcu b Cierzego Osterbergera: *M.D.LXXXXII.*
Sm. folio, FIRST EDITION; *with woodcut portrait of the author; a very small hole in one leaf, otherwise quite perfect; bound in contemporary oaken boards covered with stamped calf, with clasps* Königsberg, 1582 16 16 0
- EXTREMELY RARE. Brunet's note respecting this valuable work is as follows:—"Cet ouvrage est d'autant plus précieux que l'auteur s'est servi de chroniques russes et lithuaniennes actuellement perdues."
- On both sides of the binding is a stamped gilt representation of Christ within panels of floriate decoration, also gilt.
- COLLATION:)(⁶)(⁶ A-Z⁶ a-z⁶ AA-YY⁶ ZZ⁴.

Marburg (1527 ?)

- 251 FRITH (John). (*Title within a woodcut border:*) . A piftle to the Christen reader . The Revelation of Antichrist . Antithesis, wherin are compared to geder Chriftes actes and oure holye father the Popes. (*Leaf 102 reverse:*) . . . At Malborow in the lande of Hesse, The . xij . day of Iulye, Anno . M.ccccc.xxix . by me Hans luft . (*Leaf 103:*) . The fautes of printinge . . .
Sm. 8vo. (12mo.), *Gothic letter; an unusually fine and large copy in blue morocco, gilt edges, by Hering* Marburg, Hans Luft, 1529 7 7 0
- EXTREMELY RARE. It is the earliest attack by an English Reformer (who was also the first martyr of his Church) upon the Pope's claims to general domination. The first leaf after the title begins thus, "Richarde Brightwell vnto ye christe read'." That was the name used by Frith during his two years' refuge on the continent. He fled to avoid Wolsey; he came back to the mercies of Sir Thomas More.—The

Antithesis Christi et Antichristi which had appeared at Wittenberg, with Cranach's designs, a few years earlier, must have impressed Frith's imagination, and was perhaps the moving cause which impelled him to write the above volume.

COLLATION: A—N₇ in eights.

- 252 TYNDALE (William). The practyfe of Prelates. . Whether the Kinges grace maye be separated from his quene, becaufe she was his brothers wyfe. marborch In the yere of oure Lorde. M.CCCC.z.xxx.

Sm. 8vo., FIRST EDITION, black letter, 82 leaves; one or two plain margins mended a little; calf Marburg, 1530

8 18 6

VERY RARE. This copy fetched £19. 10s at Fred. Perkins' sale in 1889. It is said that Henry VIII was very anxious to prevent the appearance of this work, and that Tyndale himself endeavoured vainly to suppress it, the MS. being already out of his hands.

He had, however, no reason to be ashamed of it. He virtually condemns the King, although he asks him to write a book upon the law of the question, and to show, he could, that the marriage was unlawful.

Emden (1528)

- 253 CRANMER (Thomas). DEFENSIO VERÆ ET CATHOLICÆ DOCTRINÆ de Sacramento corporis & sanguinis CHRISTI . . . & quorūdam in hac causa errorum cōfutatio . . . à . . . THOMÆ CRANMERO Martyre, Archiepiscopo Cantuariensi . . . Embdæ, apud Gellium Ctematium M.D.LVII.

Sm. 8vo., calf

Emden, 1557

1 10 0

Bound up with the above is an edition of Cato's Distichs, printed at Caen in 1553: "Disticha de Moribus, nomine Catonis inscripta, cum Latina et Gallica interpretatione . . . Cadomi . . . 1553."

Siemern (1530)

- 254 RÜXNER'S TURNIERBUCH. First Edition.

(Fol. 1a, title:) Anfang: vrsprung: | vnnd herkoñen des | Thurnirs Teutscher nation. | . . . (Last leaf, reverse:) Dis Buch ist gedruckt in verlegung Hieronimi Rodlers | Fürstlichen Secretarien zu Siemern, vnd volendt | vff den letzten tag des Monats Octobris, nach | Cristi geburt, Fünffzehnhundert | vnd im dreissigsten jare. (Under this a woodcut of Rodler's escutcheon.)

Sm. folio, Gothic letter, with numerous FINE WOODCUTS; a fine large copy in a magnificent modern binding, decorated with geometrical and arabesque mosaics, and having painted edges and silver clasps, executed in imitation of one of the books bound for Diane de Poitiers

Siemern, H. Rodler, 1530

42 0 0

A MAGNIFICENTLY PRINTED AND ILLUSTRATED BOOK; VERY RARE. It is really a *livre de luxe*, printed in very large and beautiful type (the same as in the *Tewr-danck*) on thick paper. It would seem as though the expenses of this first edition had been defrayed by a subsidy from the Pfalzgraf to whom it is dedicated. It forms a strong contrast to the later editions.

* * See illustration on page 106.

- 255 RODLER. (Fol. 1a, title, printed in red, above a large woodcut:) Eyn schön nützlich büchlin vnd | vnderweisung der kunst des Messens, mit dem Zirc- | kel, Richtscheidt oder Linial. Zu nutz allen kunstliebhabern, fürnemlich den | Malern, Bildhawern, Goldschmiden, Seidenstickern, Steynmetzen, | Schreinern, auch allen andern, so sich der kunst des Messens (Per- | spectiua zu latin gnant) zugebrauchen lust haben . . . | . . . (Fol. 1b blank. Fol. 2a:) Zu dem Leser. | . . . (The text begins on fol. 2b and ends on fol. 45a. Fol. 45b, colophon below Rodler's woodcut device:) Getruckt vnnd volnendet, zu Siemeren . . . in verlegū Hieronimi Rodlers, Fürstlichen Secretarien daselbst . . . 1531

Sm. folio, Gothic letter; 45 leaves, 37 lines to the page; with 57

£ s. d.

WOODCUTS, including 20 occupying the full-page ; a fine copy in bds.

Siemern, H. Rodler, 1531 12 12 0

A. WORK OF EXCESSIVE RARITY. I am only able to trace one other copy : that of

Der Vierunddreissigst Churnier

254. RÜXNER'S TURNIERBUCH, SIEMERN, 1530
(Reduced)

Didot, in which the illustrations were coloured. Brunet mentions the work, but the copy he had seen was also that of Didot. He speaks of it as a "volume précieux." Apart from its value as a technical work, it is one of the earliest productions of Rodler's press, which first began printing in 1530.



255. RODLER, KUNST DES MESSENS, SIEMERN, 1531
(Reduced)

£ s. d.

The book consists of an analysis of two works published by Albert Dürer in 1527. Rodler was both the author and the printer. The woodcuts are well-executed, but there is no clue to the artist's name; he imitated Dürer. Many of them are simply outline drawings intended to illustrate first principles; but the full-page woodcuts introduce architectural designs of great variety.

COLLATION: A—G in sixes; H three leaves.

* * See illustration on page 107.

- 256 RÜXNER. (*Title:*) Anfang, vrsprüg vnd herkomen des Thurniers inn Teutscher nation. Wieuil Thurnier biss vff den letstenn zû Wormbs: Auch wie vnnd an welchen orten die gehalten . . . (*Colophon:*) Dis Buch ist gedruckt in verlegung Hieronimi Rodlers, Fürstlichen Secretarien zu Siemern . . . Funfftzehnhundert vnd im Zweyund-dreissigsten jare.

Sm. folio, with NUMEROUS FINE WOODCUTS of tournaments and knightly pageants, coats of arms, etc., including a large one in a folding sheet, by the unknown master H. H.; a fine copy in a contemporary binding of stamped pigskin Siemern, H. Rodler, 1532

6 6 0

A full account is given of thirty-six grand tournaments which were celebrated in Germany between the years 938 and 1482. The woodcuts are from the same blocks as were used in the first edition of 1530.

COLLATION: a-z, Aa-Mm, all in sixes except f, which, including the large folding woodcut, comprises seven leaves; Nn, eight leaves.

Neuburg (1545)

- 257 KIRCHENORDNUNG. Kirchen-Ordnung, wie es . . . inn des . . . Herrn Ottheinrichs, Pfaltzgrauen bey Rhein . . . Chur und Fürstenthumben gehalten wirdt M.D.LVI. (*On fol. Ii_a:*) Gedruckt zu Neuburg an der Thunaw, inn Hansen Kilians, Churfürstlichen Secretarij, Druckerey, Anno M.D.LVI.—Von den Eesachen. Wie dieselbige . . . gehalten werden soll M.D.LVI

2 parts in 1 vol. sm. 4to., FIRST EDITION; title in red and black; slightly wormed; vellum; RARE Neuburg, Hans Kilian, 1556

2 0 0

COLLATION: A-Ii in fours; A, B, in fours; amounting altogether to 136 leaves.

Dillingen (1551)

- 258 MISSALE AUGUSTENSE (AUGSBURG). Missale secundum ritum Augustensis ecclesie diligenter emendatum z locupletatum: ac in meliorem ordinem q3 antehac digestum. Mandato z impensis . . . Othonis . . . Episcopi Augustani . . . excusum. Anno salutis 1555. (*Colophon:*) . . . Impressum vero est missale hoc Dilinge in edibus Sebaldi Mayer. Anno . . . Millesimo quingentesimo quinquagesimo quinto: mense Iulio.

Folio, 500 leaves, printed in missal type in red and black with the MUSIC; the title and several other leaves decorated with fine WOODCUT BORDERS; the CANON PRINTED ON EIGHT LEAVES OF VELLUM with a LARGE WOODCUT of the CRUCIFIXION, besides numerous cuts of smaller size; trifling defects in two leaves; in the original oaken boards, covered with stamped pigskin, with metal bosses

Dillingen, S. Mayer, 1555 42 0 0

- 259 — the same. Folio, a fine copy in maroon morocco, blind-tooled gilt gauffred edges 1555

52 0 0

A MAGNIFICENT EXAMPLE OF TYPOGRAPHY AND ILLUSTRATION. It is one of the finest and most beautiful missals ever printed. The woodcuts,

which include a large and beautiful design of the Virgin and Child with the patron saints of Augsburg, and the arms of the episcopate, bear the initials of MG., *i.e.*, Matthias Gerung of Nördlingen. Weale, p. 31.

COLLATION: †⁶ ††⁶ †††⁸ ††††⁸ a-z⁸ aa-ff⁸ gg⁶ hh-zz⁸ aaa-lll⁸ mmm-ooo⁶ (the last leaf blank).

- 260 PERELLIUS (Johannes). THESAURVS PIARVM ET CHRISTIANARVM INSTITVTIONVM, *In vsvm Catholicæ iuuentutis* . . . editus PER IOANNEM PERELLIVM DILINGENÆ Excudebat Ioannes Mayer. cId. Id. XXCH.

Sm. 8vo. (18mo. size), in a contemporary binding of wooden boards, covered with calf, blind-tooled Dilingen, S. Mayer, 1583

On the upper cover is a panel (87 × 46 mm.) representing the Crucifixion with inscription below: "Ecce Agnus Dei qui tollit peccata mundi"; and on the lower cover, one (the same size) of Christ rising from the Tomb, with inscription: "Mors ubi est tuus aculeus, victoria tua inferne."

6 6 0

Helmstadt (1572)

- 261 ALBERTUS STADENSIS. CHRONICON ALBERTI ABBATIS STADENSIS . . . QVO OPERE CVM ALIIS IN PARTIBVS VETVS HISTORIA INPRIMIS VERO RES GERMANICAE illustrantur, tum Saxoniae & Metropol Crancianae fundamenta aperiuntur . . . HELMAESTADII Excudebat Iacobvs Lucius Anno M.D.LXXXVII.

Sm. 4to., FIRST EDITION; Roman letter; in a contemporary binding of white stamped goatskin Helmstadt, J. Lucius (prototypographer) 1587

1 10 0

Unknown places and printers

- 262 DURANDUS. RATIONALE DIVINORUM OFFICIORUM.

(Fol. 1a, table:) Ite lib' .f. Rōnale d'inoꝝ of | ficōrum diuidi² in octo libros | . . . (Fol. 5a:) Incip rōnale diuinoꝝ officioꝝ | [Q] Vecunq; in | ecclesiaficis | officijs reb; | (Fol. 473a, col. 2:) . . . | Explicit rōnale diuinoꝝ | officioꝝ. Deo grās. |

Sm. folio, Gothic letter, 473 leaves, printed in double columns, 35 lines to the column; with headlines, but without signatures, catchwords, and foliation; a few contemporary MS. notes; old calf gilt, with arms of a bishop in one of the panels on the back S. l. a. e. t.

9 9 0

An almost unknown edition. Not in Hain or Proctor. Copinger 2129, however, describes it from an apparently imperfect copy.

- 263 LUTHER (Martin). DE CAPTIVITATE BABYLONICA ECCLESIAE PRAELYDIVM MARTINI LVTHERI .

Sm. 4to., Roman letter, 57 leaves (A⁶ B-N⁴ O³); with woodcut portrait of Luther on reverse of title; half morocco [Wittenberg?, 1520]

2 5 0

Probably the first edition. Panzer IX, p. 184, 233.

- 264 SERVETUS (Michael). DE TRINITATIS ERRORIBVS LIBRI SEPTEM. *Per Michaelem Serveto, aliàs Reues ab Aragonia Hispanum. Anno M.D. XXXI.—DIALOGORVM DE TRINITATE LIBRI DVO . DE IVSTICIA REGNI Christi, Capitula Quatuor. PER MICHAELEM SERVETO (sic), aliàs Reues, ab Aragonia Hispanum. Anno M.D. XXXII.*

2 works in 1 vol., sm. 8vo., printed in italic type; in old red morocco gilt, gilt edges [Hagenau?] 1531-32

21 0 0

ORIGINAL AND EXCESSIVELY RARE EDITIONS. A remarkable counterfeit of them was printed at Regensburg about 1730-35. See Graesse v. 373, who among other differences points out that in the title of the first work (see facsimile on page 110), the word TRINITATIS has two oblique connecting lines, while in the reprint there is only one, and that horizontal. The same difference occurs in the word DIALOGORVM of the second work.

It is easy to account for the extraordinary rarity of these two books when we remember that the persecution of Servetus arose in consequence of the opinions first expressed in them and afterwards confirmed in later works; and that they were liable to be committed to the flames in every Christian country, the Roman Catholics, the Lutherans, and the Calvinists all demanding the destruction of this man as a common enemy. He had dared to discuss the metaphysical subtleties of the doctrine of the

Trinity, and he was afterwards denounced by Calvin, brought to trial, and publicly burnt at Geneva, Oct. 27th, 1553. He is considered the great martyr of Socinianism.

COLLATION: *De Trinitatis errores*, a-p⁸; *Dialogi de Trinitate*, A-F⁸.

* * See illustration below.

DE TRINI=

TATIS ERRORIBVS

LIBRI SEPTEM.

Per Michaëlem Scructo, aliàs

Reus ab Aragonia

Hispanum.

Anno M. D. XXXI.

264. SERVETUS [HAGENAU ?] 1531

265 VARTHEMA. Die Ritterlich vñ lobwirdig raysz des . . . Lantfarers herren Ludowico vartomans vō Bolonia Sagent vō den landen, Egypto, Syria vō bayden Arabia Persia India Vñ Ethiopia . . .

Sm. 4to., *Gothic letter*; with 44 fine WOODCUTS; a small wormhole in the plain lower margin of a few leaves; a fine copy in russia extra, gilt edges [Frankfort, Weygandt Han ?, about 1545]

18 18 0

This is a rare book with illustrations of considerable merit. The designer did not forget the amatory passages between the Italian and the Arabian Queen. VartHEMA resembled Beckford in some degree. Each had a high opinion of his personal attractions. In the Englishman's case it was the Queen of Portugal who was fascinated, according to his own account.

COLLATION: a-s in fours.

* * See illustration on page 111.

Addendum.

266 MODELBUCH. EIn new kunstlich Modelbuch, dair yn meir dan Sechszhundert figuren, monster ader stalen befondenn, wie mann na der rechter art, Perlenstickers, Lauffer werck, Spansche stiche, mit der nälén, vort vñ der Ramen, vnd vp der laden, börden wircken sal . . . Sere nutzlich alle, wapensticker, frauwen, ionfferen, vnd metger, dair vsz solch kunst lichtlich tzo lerenn Vng Nouiau liure auer (*sic*) pluseurs sciences et patrons qui nont point estes encor imprimes . . Gedruckt tzo Cöllen vp dem Doemhoff durch Peter Quenetll (*sic*) . Im jair M.D.XLI.

Sm. 4to., 52 leaves, title in *Gothic letter*, with 102 woodcuts of designs for embroidery and needlework of different kinds, lace, etc., besides a cut on the titlepage of 3 women working at embroidery, and another (full-page) on the reverse of two women making lace, and a full-page cut on the last page of the arms of Cologne, with inscription: "O foelix Colonia"; a small plain portion of the title and one

or two tears mended, otherwise quite sound, and a fine, large copy; vellum gilt

Cologne, P. Quentell, 1541 65 0 0

A fine and quite complete copy of a very rare book, especially when perfect.

THIS EDITION SEEMS TO BE UNMENTIONED BY ANY BIBLIOGRAPHER. There was a copy of a later edition (1545) in the Didot collection, which realized at his sale 1,900 francs, plus sale-expenses. A note in



265. VARTHEMA, RAYSZ [FRANKFORT, ABOUT 1545]

the catalogue says: "Un des plus anciens ouvrages de broderie, et de la plus grande rareté."

A significant indication of the rarity of the book is the fact that no edition is described by Brunet, except in the "Supplement," where the imperfect Tross copy of 1545 (32 leaves only) is described, with the remark: "L'exemplaire de M. Firmin-Didot . . . est croyons-nous, annoncé à tort comme ayant 52 ff."

COLLATION: A⁸ a-1⁴ = 52 leaves.

* * See illustrations on next page.



Dürer de Varietate Figurarum, etc., Nuremberg, 1534 151
 — Vier Bücher von menschlicher Proportion, Nuremberg, 1528 149
 Durandus, Rationale Divinorum Officiorum, n. p. d. (XV cent.) 262
 Egenolf (Chr.) Herbarum Imagines, Frankfurt, 1536 201
 — Kunstbüchlin gebrauchsbaren kunstbaren Werckleut, Frankfurt, n. d. 119
 — Versehung Leibs und Seel, Frankfurt, 1541 119
 Eginhart, Vita Karoli magni, Cologne, 1521 184
 Elimithar (Elluch.) Tacuini Sanitatis Liber, Strassburg, 1531 47
 Fonte (Joh. de) Compendium Librorum Sententiarum [Augsburg, G. Zainer, c. 1476] 29
 Formula pure Confessionis [Cologne, c. 1490] 73
 Franck (Sebast.) Von dem gewulstlichen Laster der Trunckenheyt [Nuremberg?, c. 1531] 150
 Friburgensis—see Johannes Friburgensis
 Frith (John) A pistle to the Christen reader, Marburg, 1529 251
 Furno (Vit. de) Liber remediorum et curationum, Mentz, 1531 47
 Gallus (Nic.) Catechismus, Regensburg, 1554 185
 Geiler von Kaisersberg (Joh.) Die Brösamlin, Strassburg, 1517 35
 — Passion des Heren Jesu, Strassburg, 1514 34
 — Predig der Himelfart Maria, Strassburg, 1512 33
 — Schiff der Penitentz, Augsburg, 1514 34
 Gerson (Joh.) de Consolatione Theologiae, etc., Cologne, J. Koelhoff, 1488 64
 — de Meditatione, etc. [Cologne, U. Zell, c. 1470] 56
 — de Modo audiendi Confessiones, Nuremberg, F. Creussner, 1478 137
 — de Pollutione Nocturna [Cologne, U. Zell, c. 1470] 57
 — de Simplificatione Cordis [Cologne, U. Zell, c. 1470] 58-9
 — Opusculum Astrologiae, etc. [Cologne, U. Zell, c. 1470] 60
 Gesta Romanorum [Strassburg, M. Schott, 1485] 30
 Geyler—see Geiler
 Glanville—see Bartholomaeus Anglicus
 Godelmann (Joh. Geo.) Tractatus de Magis, Veneficis et Lamiis, Frankfurt, 1591 242
 Gregorius I, Dialogi, etc., Germ. [Augsb., J. Bämler] 1473 95-6
 — Epistolae [Augsburg, G. Zainer, c. 1476] 92
 Gregorius IX, Decretales, Mentz, P. Schoeffer, 1473 7
 Grunpeck (Jos.) Speculum Visionis, Nuremberg, 1508 141-2
 Harentals (Pet. de) Glossa super Psalterium, Reutlingen [J. Otmar], 1488 175
 Heldenbuch, Frankfurt, 1560 208
 — 1590 241
 Henning (Sal.) Lifflendische Chür-

Henry VIII—see Cochleus
 Heresbach (Conr.) Rei Rusticae Libri, Cologne, 1573 77
 Herolt (Joh.) Sermones super Epistolas Dominicales [Strassburg, G. Hussner, c. 1477] 29
 Herpf (Henr.) Speculum Aureum, Mentz, P. Schoeffer, 1474 8-8*
 Hess (Eob.)—see Psalterium
 Hieronymus, Epistolae [Strassburg, J. Mentelin, c. 1469] 16
 — Leben der Altväter (Augsburg, J. Schönsperger, 1497) 111
 Hoffer (Joh.) Icones catecheseos, Wittenberg, 1560 223
 Hogenberg (Joh.) Quadrupedum etc. Effigies, Cologne, 1594 84
 Holbein, Historiarum Veteris Testamenti Icones, Lyons, 1543 205
 Honorius de Imagine Mundi Nuremb., A. Koberger, c. 1475] 125
 Horae [Ulm, J. Zainer? c. 1484] 167
 Hortus Sanitatis, Mentz, J. Meydenbach, 1491 10
 Hug (Joh.) Der heiligen Kirche und des Römischen Reichs Wagenfür, Strassburg, 1514 32
 Huss (Joh.) De Anatomia Antichristi, etc. [Strassb., c. 1523] 46
 Hutten (Ulr. von) Invectiva et Opuscula [Mentz] 1519 12
 Imagines Mortis, Cologne, 1567 75
 Isidorus, Etymologiae [Strassburg, J. Mentelin, c. 1469] 17
 — Augsburg, G. Zainer, 1472 88
 Itinerarium B. Virginis [Ulm, J. Reger, c. 1490] 169
 Jacobus de Clusa de Valore Misarum, etc., [Heidelberg, H. Knoblochtzer, 1493] 184
 Johannes Friburgensis, Summa Confessionum, Germ., Augsburg, J. Schönsperger, 1489 108
 Kaisersberg—see Geiler von Kaisersberg
 Kalila et Dimna—see Bidpai
 Kirchenordnung, Wittenberg, 1539 195
 — Neuburg, 1556 257
 Krammer (Gabr.) Architectura, Prague, 1600 173
 Lapide (Joh. de) Resolutorium Dubiorum, Cologne, H. Quentell, 1493 69
 Las Casas—see Casas
 Laudenburg (Reinh. de) Passio Jesu Christi, Nuremberg, 1501 144
 Leben der Heiligen—see Voragine
 Libavius (Andr.) Alchemia, Frankfurt, 1597 247
 Livius, Römische Historien, Mentz, 1514, 11; 1538 14
 Locher (Jac.) Opuscula, Nuremberg, 1506 145
 — Panegyrici ad Maximilianum, Strassb., J. Grüninger, 1497 31
 Lochmaier (Mich.) Sermones de Sanctis [Passau, J. Petri, c. 1490] 177
 Lonicer (A.) Kreuterbuch, Frankfurt, 1557 207
 Lonicer (Joan. Adam) Stand und Orden der Römischen Kirchen, Frankfurt, 1585 238
 — Venatus et Aucupium, Frankfurt, 1589 232

Ludolphus de Saxonia, Vita Christi [Strassb., H. Eggestejn] 1474 24
 Luther (Mart.) Ain trostlichs Buchlein, Augsburg, 1520 191
 — Auff das Verneint Keiselich. Edict, Wittenberg, 1531 192
 — Auslegung des hayligen Vater unsers, Augsburg, 1520 116
 — Auslegung der Epistell, etc., Wittenberg, 1522 190
 — Catechismus für die gemeine Pfarherr, Frankfurt [c. 1560] 209
 — Das Ihesus Christus eyn geborner Iude sey, Wittenberg, 1523 191
 — Das Magnificat vorteutschet, Wittenberg [1520] 190
 — Das siebend Capitel S. Pauli zu den Chorinthern ausgelegt, Wittenberg 1523 190
 — De Captivitate Babylonica ecclesiae Wittenb. ? c. 1520] 263
 — Der Römischen Kaiserlichen Maiestat Edict. 1546 192
 — Der Segen, etc., Wittenberg, 1532 191
 — Der zehen Gebot Gotes, etc., Augsburg, 1520 116
 — Die drey Symbola, Wittenberg, 1536(8) 191
 — Ein Epistel ausz dem Propheten Ieremia, 1527 191
 — Epistel S. Petri, 1523 190
 — Etliche Schlüsse, 1546 192
 — Evangelium, Wittenberg, n. d. 191
 — Eyn kurtze forin das Pater noster zu verstee Nuremberg? c. 1520] 116
 — Eyn Sendbrief au Leo X, Wittenberg, 1520 189
 — Klagrede und Urteil, Regensburg, n. p. d. 192
 — Ob Kriegsleutte auch in seligem Stande seyn künden, 1527 192
 — Ob man vor dem Sterben der Pestilenz fliehen muge, Wittenberg, 1527 192
 — Ordnung eyns gemeynen Kastens, Wittenberg, 1523 192
 — Vom Kriege widder die Türcken, Wittenberg, 1528-9 192
 — Vom Wucher und widerkeufflichen Zinsen, n. p. d. 192
 — Von den guten Wercken, 1520 191
 — Von der Christlichen Hoffnung, n. p. d. 191
 — Von der Freyheit eynes Christen Menschen, Wittenberg, 1523 191
 — Von der Winckelnesse und Pfaffen Weibe, Witten., 1533 191
 — Von Kauffshandlung und Wucher, Wittenberg, 1524 192
 — Von Menschen leren zu meynen, Wittenberg, 1522 192
 — Von weltlicher Ueberkeytt, Wittenberg, 1523 192
 — Widder die Verkerer und felscher Keyserlichs Mandats, Wittenberg, 1523 192
 — Wie das Gesetz und Evangelion recht gründlich zu unterscheiden sind, Nuremberg, 1532 191
 — see also Bible in Low German, Kirchenordnung (1539), Testa-

- Maffei (Joh. Petr.) *Historiae Indicae*, Cologne, 1593 83
- Manuale Parochialium Sacerdotum, Augsburg, J. Froschauer, 1499 114
- Margarita Davidica [Augsburg, G. Zainer, c. 1475] 91
- Maria (Paulus de S.) *Scrutinium Scripturarum* [Strassburg, J. Mentelin, c. 1473] 18
- Medius (Tho.) *Comedia (Epirota)*, Oppenheim, 1516 199
- Melancthon (Phil.) *Corpus Doctrinae Christianae*, Wittenberg, 1570 209
- Michaelis, *Episc. Sidon.*, *Institutio ad Christianum Pietatem*, Mentz, 1550 15
- Milis (Joh.) *Repertorium Juris*, Cologne, [N. Gotz] 1475 67
- Missale Augustense, Dillingen, 1555 258-9
- Frisingense, Munich, 1579 183
- Ratisponense, Bamberg, 1510 51
- Romanum, Nuremberg, G. Stuchs, 1484 140, 140*
- Modelbuch, Cologne, 1541 266
- Modius (Fr.) *Cleri Romanae Ecl. subjecti*, Frankf., 1585 235-7
- Molitor (Ulr.) *de Laniis et Phitonicis Mulieribus*, Cologne, C. de Zierikzee [c. 1498] 71
- Montanus (B. A.) — see *De Bry*
- Neue Ehe (Die), Augsburg, A. Sorg, 1476 102
- Neuwalt, *Questio de origine caloris*, etc., Helmstadt, 1582 230
- Niger (Pet.) *Der Stern Meschiah*, Esslingen, C. Fyner, 1477 161
- Nuremberg Chronicle, Nuremberg, A. Koberger, 1493 132-3
- Opera Nova Contemplativa* [Venice, c. 1510] 2
- Otto von Passau, *Die vier und zwanzig Alten*, Cologne, J. Koelhoff, 1492 65
- Strassburg, 1508 32
- Ovidius, *Metamorphoses*, ed. J. Posthius, Frankfurt, 1563 212
- ex Jac. Micylli recog., Frankfurt, 1563, 213; 1583 234
- Paracelsus (Theoph.) *Archidoxa*, Cologne, 1570 76
- Parentinis (Bern. de) *Missae Expositio*, Strassb. or Speier, 1487 36-7
- Passional, Munich, 1572 182
- Pentateuch — see *Testament, Dat Olde*
- Perellius (Joh.) *Thesaurus piarum et Christianarum Institutionum*, Dillingen, 1583 260
- Peucer (Casp.) *Commentarius de praecipuis generibus Divinationum*, Wittenberg, 1560 196
- Frankfort, 1593 242*
- Pfintzing (Melch.) — see *Tewdrannck*
- Pinter (Ulr.) *Speculum Passionis*, Nuremberg, 1507 146-7
- Ponet (Bp. John) *Treatise of Politike Power* [Strassburg?], 1556 49
- Pontus. Von adelichen mannlichen Tugenten, etc. [Augsburg, c. 1518] 122
- Psalmodia, ed. Luc. Lossing, Wittenberg, 1569 197
- Psalter Gebetsweis, Wittenberg, 1591 198
- Psalterium Latinum [Strassburg or Basel? c. 1470] 43
- [Augsburg, G. Zainer, c. 1472] 89
- [Nuremberg, F. Creussner, c. 1482] 138
- [Leipzig, Moritz Brandiss, c. 1488] 178
- Psalterium Davidis carmine elegiaco per E. Hessum expressum, Frankfurt, 1570 221
- Ptolemaeus, *Geographia*, Strassburg, 1520 45
- Quentell (P.) *Modelbuch*, Cologne, 1541 266
- Rabanus Maurus de *Laudibus Crucis*, Pforzheim, 1503 187-8
- de *Sermonum Proprietate* [Strassburg, the 'R' printer, c. 1472] 21
- Rampigollis (Ant.) *Aurea Biblia*, Uln, J. Zainer, 1475 164-5
- Rauwolf (Leonh.) *Raisz inn die Morgenländer*, Lauing., 1582 170
- Reinecke Fuchs (Low German version) Rostock, 1549 172
- Frankfort, 1575 225
- Reisch (Greg.) *Margarita Philosophica*, Strassburg, 1512 40
- Reusner (Nic.) *Emblemata*, Frankfurt, 1581 231
- *Icones Virorum literis illustrum*, Strassburg, 1587 50
- Reynke Vosz — see *Reinecke Fuchs*
- Rhodon (Euch.) — see *Roesslin*
- Rodler, *Kunst des Messens*, Siemern, 1531 255
- Roesslin (Euch.) *Der Swargern Frawen und Hebammen Rosengarten*, Augsburg, 1537 119
- Roy (William) *Rede me and be not wrothe* [Worms?, c. 1526] 200
- Rueffus (Jac.) *de Conceptu Hominis*, Frankfurt, 1580 230
- Rüxner (G.) *Turnierbuch*, Siemern, 1530, 254; 1532 256
- see also *Turnierbuch*, 1566, 1578-9
- Ryff (H. Gualt.) *New Kochbuch*, Frankfurt, 1564 214
- Salemo, *Glossae* [Augsburg, SS. Ulrich and Afra, c. 1474] 98-99
- Schatzbehalter, Nuremberg, A. Koberger, 1491 129-131
- Schedel — see *Nuremberg Chronicle*
- Scheuffelein, *Doctrina, Vita, et Passio Christi*, Frankfurt, 1537 202
- 1542, 205; 1550 206
- Schnauss (Cyriacus) *Von der Zurstörung desz Bapstumbs* [Nuremberg?, c. 1553] 154
- Schopper (H.) ΠΑΝΟΡΑΙΑ omnium mechanicarum Artium, Frankfurt, 1568, 220; 1574 224
- Schwarz (Pet.) — see *Niger*
- Sermones Quadragesimales [Augsburg, SS. Ulrich and Afra, c. 1474] 100
- Servetus (Mich.) *de Trinitatis Erroribus* [Hagenau?] 1531 264
- *Dialogi de Trinitate* [Hagenau?] 1532 264
- Servius, *Commentarius super Virgilium* [Strassburg, the 'R' printer, c. 1472] 22
- Sieben Curs — see *Curs*
- Sixtus IV de Sanguine Christi, etc., Nuremberg, F. Creussner, 1473 136
- Solis (Virgil) *Biblische Figuren*, Frankfort, 1565 21
- Staphylus (Frid.) *Theologiae Lutheranae Epitome*, Cologne 1558 1
- Stockar (Joh.) *Regiment*, wie man sich halten soll, Augsburg, 1538 11
- Strykowski (M. O.) *Kronika Polska*, Königsberg, 1582 25
- Stytschius (Georg.) *de cordi natura*, Nuremberg, 1583 23
- Taisnier (Joh.) *Opus mathematicum Cheiromantiae, etc.*, Cologne 1583 8
- Tambaco (Joh. de) *Consolatorium Theologicum*, Cologne, 1509 70
- Tengler (Ulr.) *Layenspiegel*, Strassburg, 1510 42
- *Der neu Layenspiegel*, Augsburg, 1512 115
- Testament, Dat Olde* [Pentateuch] ed. Luther, Wittenberg, 1525 198
- *Das Newe*, ed. Luther, Wittenberg, 1537 194
- Tewdrannck, Nuremberg, 1517 148
- Augsburg, 1519 112
- Theramo (Jac. de) *Belial*, Augsburg, J. Schüssler, 1472 94
- Theuerdank — see *Tewdrannck*
- Thomas Aquinas — see *Aquinas*
- Thyraeus (Petr.) *de Demoniacis*, etc., Cologne, 1594 85
- Tindale — see *Tyndale*
- Tractatus de Monetis*, Cologne, 1574 79
- Trithemius (Joh.) *Polygraphia*, Cologne, 1564 74
- Turnierbuch, Frankf., 1566 218-19
- 1578-9 228
- Tyndale (Wm.) *The Practyse of Prelates*, Marburg, 1530 252
- Vallibus (Hier. de) *Jesuida* [Augsburg, G. Zainer, c. 1470] 87
- Varthema (Lud.) *Raysz* [Frankfort?, c. 1545] 265
- Vartoman — see *Varthema*
- Vegetius (Flav.) *Vier Bücher der Ritterschaft*, Augsburg, 1529 117
- Vives (Joh. Lud.) *Von vndweysung ayner Christlichen Frauen*, Augsburg, 1544 121
- *Von Geberlichen Thun und Lassen aines Ehemanns*, *ibid.*, 1544 121
- Vocabularius terminorum, Strassburg, 1502 38
- Vogtherr (Heinr.) *Kunstbüchlin*, Strassburg [1537] 48
- Voragine (Jac. de) *Leben der Heiligen* (Sommerheil), Augsburg, J. Schönsperger, 1494 109
- *Legenda Aurea*, etc. [Cologne, U. Zell], 1483 63
- *Sermones de Tempore* [Nuremberg, A. Koberger, c. 1473] 124
- Winpheling (Jac.) *Agatharchia*, Strassburg, M. Schott, 1498 184
- *de triplici Candore Mariae* [Speier, C. Hist, 1493] 158
- *Elegantiarum Medulla*, [Speier, C. Hist, 1493] 159
- Wireker (Nigel) *Speculum Stultorum*, Cologne [Cornelis of Zierikzee], 1499 72
- Wyle (Nic. von) *Tranzlatzion etlicher Bücher Enee Siluij*, etc., Strassburg, 1510 39
- Xenophon, *Opera*, Frankfort, 1594 (Queen Elizabeth's copy) 243

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